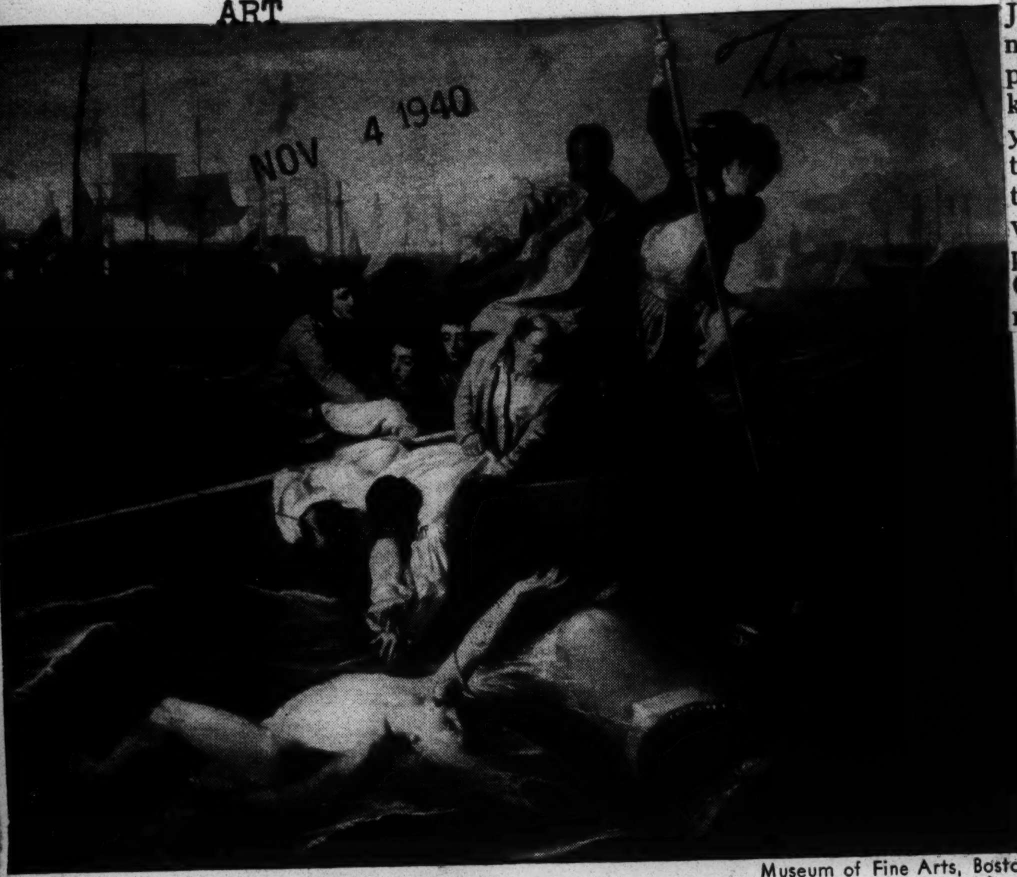
MUSIC POETRY AND ART [1940?]
ART



NOV 4 1940

Time

Museum of Fine Arts, Boston

COPLEY'S "WATSON AND THE SHARK"
*This year Jack Nash was stumped.*

## Americans Only

NOV 4 1940

In the piping times of peace, the Carnegie International show, held annually in the dingy, tomblike Carnegie Institute in Pittsburgh, is the world's biggest competitive panorama of contemporary painting. World War I made Carnegie drop the show for six years; Depression (1932) for one. Last week Carnegie passed up what was to have been its 38th International, put on instead a bang-up $3,000,000 survey of U. S. painting—367 pictures, dating from 1680 to 1940. The show opened, according to tradition, with Founder's Day ceremonies at the Institute. Time

Strictly by invitation, Pittsburgh's stiffest and shiniest shirts ranked themselves on the Carnegie stage, decked and double-decked with greenery-yallery ferns and flowers. The ceremonies went on th[illegible] with the national anthem, thanksgivings for the late Mr. Carnegie, and warblings by a home-grown soprano, who sang *The Last Rose of Summer* as an encore.

For the show itself, great tribute was paid to the Carnegie Director of Fine Arts Homer Saint-Gaudens, distinguished-looking under his shock of grey hair and the burden of his sculptor father's great name. Assistant Director John O'Connor Jr. was the man who did most of the work. Despite the fact that it was primitively lighted and awkwardly arranged, the show was a top-notch survey of U. S. art, eclipsing even the fine one put on two summers ago by the Metropolitan Museum in Manhattan.

Living artists (whose work comprised one-third of that shown) were mostly allowed to send in what they liked. Since most of the contemporary pictures were for sale ($400 to $12,000), many an artist submitted canvases—like Eugene Speicher's *"Red" Moore, Blacksmith*—which had kicked around unsold. But there were good new pictures, notably Reginald Marsh's swirling skating scene, *Prometheus in Rockefeller Center*.

Well represented in the show were early U. S. portraitists, 19th-Century genre painters, the top-notch trio of Homer, Ryder and Eakins. There were plenty of surprising items: a huge, romantic, melodramatic scene by Copley, *Watson and the Shark*; a nude, *Ariadne Asleep in the Island of Naxos*, painted in a day when nudes were taboo, by Gilbert Stuart's pupil Vanderlyn; a pioneer surrealist work, *Deluge*, by Washington Allston, with limp white corpses, fantastic serpents, a four-fanged she-wolf; Raphael Peale's *After the Bath*, in which the ultra-realistic painting of pins in a towel antedated the work of meticulous Realist William Harnett.

The Carnegie contemporary section was well hung by slight, white-pated ex-Jockey Jack Nash, who always hangs the International show, invariably guesses the first-prize winner before the jury picks it. He knows how artist jurors' minds work. This year there are no Carnegie prizes, but the Institute set aside $5,000 to buy pictures from the show. Last week Jack Nash was stumped, made no predictions. The purchases will be made by the Fine Arts Committee, composed of laymen, and laymen's choices are beyond Jack Nash.

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South African Outlook
Lovedale South Africa
SEP 2 1940

***Art and the Color Line***, by Anson Phelps Stokes. An appeal made to the President General and other officers of the Daughters of the American Revolution to modify their rules so as to permit distinguished Negro artists such as Miss Marian Anderson to be heard in Constitution Hall. The circumstances that led to the publication of the booklet are known to our readers. It is a reasoned plea that on the intellectual and artistic levels of life there be no colour bar. SEP 2 1940

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Daily World
Atlanta Ga
NOV [illegible] 1940

### CARVES IMAGES OF FDR

RICHMOND, Va.—(A N P)—Leslie Bolling, wood sculptor of this city whose carvings have attracted wide notice last week was the proud possessor of a letter of acceptance from President and Mrs. Roosevelt, acknowledging the gift of two statuettes of the President and the Nation's First Lady, carved by Bolling out of poplar wood.

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# Alain Locke Named To National Art Week Council

NOV 16 1940

Palmetto Leader
Columbia, South Carolina

Washington, D. C.—The appointment of Alain LeRoy Locke to the National Council of Art Week has been announced by Thomas C. Parker, secretary of the Council.

The naming of Dr. Locke to the group adds another authority in the field of art to an imposing list of members and gives many American Negro artists an opportunity to place their creations on sale.

National Art Week has been planned with the cooperation of Homer Cahill, Director of WPA art projects, and local committees in some 1,000 communities. State chairmen report elaborate plans for sale-exhibits of works by American artists and craftsmen during the week from November 25 to December 1.

"This is another important step in the forward movement of making the American public art conscious and thus of making art function in a truly democratic way," Dr. Locke said. "It also connects the artist vitally and helpfully with the larger buying public, who must now come to the support of the artists, with the wane of the wealthy art collector.

"No group of artists have more to gain by this popularization of art interest and support than the Negro artists, who are just beginning to win merited public attention. It is hoped that the Negro public will respond loyally."

President Roosevelt invited Francis Henry Taylor, Director of the Metropolitan Museum of Art, New York City, to serve as chairman of the National Council of Art Week.

"In spite of an ever increasing interest in art in our country the majority of our artists and skilled craftsmen are still engaged in what must be called a marginal occupation," President Roosevelt stated in his invitation to Mr. Taylor. "It is evident that we must find ways of translating our interest in American creative expression into active popular support expressed in terms of purchase."

Advocating that Negro art expression should be "not pretty with sentiment but solid and dignified with truth," Dr. Locke has long been the symbol of the Negro in American culture. He was graduated from Harvard in 1908 with Phi Beta Kappa honors, attended Oxford University, England, as a Rhodes Scholar from his native Pennsylvania; also studied at the University of Berlin and in 1918 received his Doctorate in Philosophy at Harvard. The latest contributions which the author and educator has made to American art criticism are his booklet entitled "Negro Art: Past and Present," and the illustrated portfolio, "The Negro in Art" both published by the Associates in Negro Folk Education, Washington, D. C.

The sales exhibits will be held under the direction of state and community Art Week committees set up at no cost to the participating artists. Exhibitors will be encouraged to price their work as moderately as possible and to submit work that can be priced within the means of the average consumer.

It is the aim of the National Council for Art Week to reach groups not heretofore included in the art-purchasing public. According to Chairman Taylor, the purpose is "to bring to the attention of the public the fact that works of art may come within the reach of the most modest pocketbook."

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# Alain Locke Chosen On Art Week Council

Philadelphia Tribune
Phila. Pa.

### Dr. Alain LeRoy Locke, Phi Beta Kappa From Harvard, To Aid Group

NOV 14 1940

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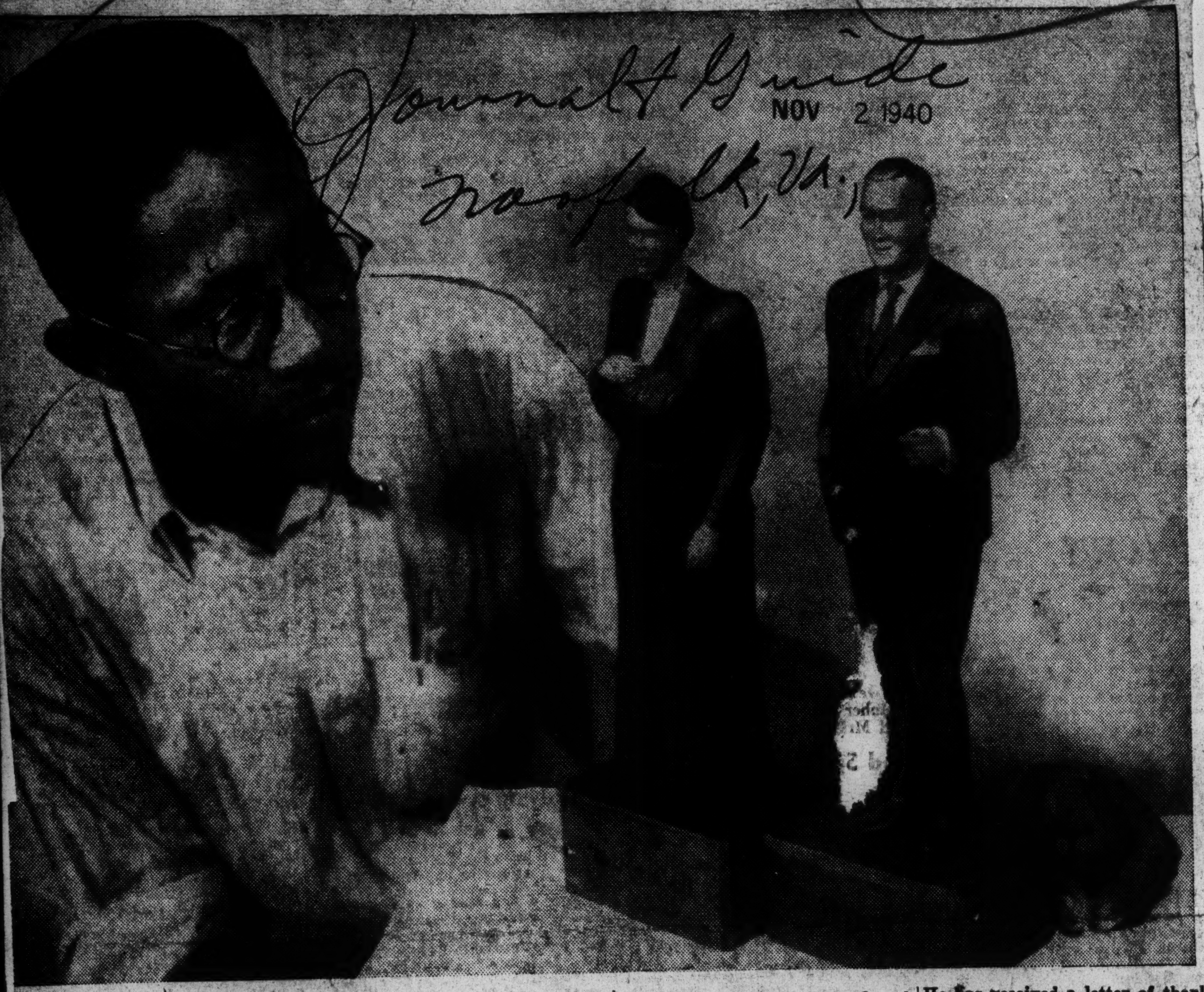
# Statuettes for The Roosevelts

Journal & Guide
Norfolk, Va.

NOV 2 1940



LESLIE BOLLING, Richmond. Va., woodcarver, is shown here with two statuettes of President and Mrs. Roosevelt which he has sent to them. Bolling, who uses an ordinary jackknife, carved each of the figures in about six weeks. He has received a letter of thanks from the White House for the statuettes.

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### A Colored Judge

MUSIC POETRY ART* 1940
POETRY

# The Poet's Corner

SEP 28 1940

## The Negro Soldier

Journal and Guide

A hail to thee proud nation! I love thy fecund earth,
What that I be I owe to thee, to thee who gave me birth.
If now or when with sword and shield
My grave shall be the battlefield
And when death shall of my soul demand
If I must die then let me die in duty to my stand.
And bear thy ears attend prone Nation—
Mine is the blood in thy sweet bosom, mine is the the
toil in thy creation
And all that I ask of thee
If I must live, then let me live in concert with the free.

—J. Franklin McMillan

Norfolk Va

## *Our Biggest Earthly Pride*

Let everybody understand
We share in this American mud;
Our place was bought in this fair land
And paid for with our precious blood.
One other thing we must make clear—
We fought for it—for it we died;
To us this noble land is dear;
It is our highest earthly pride.

—William Henry Huff

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## *WOODSON SAYS ONLY THREE GREAT AMERICAN POETS*

OCT 12 1940

WASHINGTON.—(ANP)—In an informal talk over the dinner table, Dr. Carter G. Woodson discussed American literature, especially poets. Said Dr. Woodson:

"There have been only three great American poets. They were Edgar Allen Poe, Walt Whitman and Paul Laurence Dunbar. Each of them suffered and as a result of suffering, had a close touch with the human side of life. Poe touched the depths of human feeling and besides being a great poet, was a most versatile writer."

Classing Dunbar with these two well known poets indicates lasting qualities of the work of the colored writer whose life was tragic from his early days to his death.

The Black Dispatch
Oklahoma City, Okla.

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# A Negro's Lament

DEC 28 1940

Black, brown, cream—nature's unprecedented handiwork—
Stalwart sons of Ethiopia marching so vauntfully youthful
'Neath a torrid but impartial sky
Strutting in fervor, hopeful youth, asking
Happily not why—
Pity swells within me—for soon—in a not far distant day,
You too, will walk in thought, court despair—parody me and say-

Journal & Guide

Life, that so gaily beckoned while I dreamed with childish mind;
Wanton; that lured me with the artifice of her kind
To sing my virginal song of ego upon her stage in diva-light
Has upon my arrival with her charms taken flight—

Norfolk, Va.

And my heart? It is weary, my fingers drip with gore;
Upon these full-carved lips there dwells a song no more.
The joy that was wont to evoke such sweet refrain—
Has spent itself—wasted! in a second-fiddler-strain.

MUSIC, POETRY AND ART- 1940

Opportunity

[illegible]

WHEN ~~the author~~ insists that Joel Chandler Harris's "Uncle Remus Tales" are "in no real sense a record of Negro folklore," it is difficult to agree with him. The settings and the dialogue between the little boy and Uncle Remus are, of course, fictional, but the stories told by the old man himself are unmistakable folklore, and it is no argument against it to say, as the author does, that these tales were known to both Negroes and whites in certain parts of the South, for the whites probably heard them from their colored nurses as children. It is complete proof of his mistake that, when the Remus tales are compared with the folk stories told in the Creole dialect by Louisiana Negroes and recorded by men like Professor Alcée Fortier and Dr. Alfred Mercier, they are found to correspond as closely as identical twins. This leaves no doubt that the slaves brought the stories with them from Africa. Where the African got them is another matter, but if, as seems likely, he possessed them for some centuries, they should certainly be considered an authentic part of his civilization, for no folklore exists whose provenance, traced back far enough, will not show evidences of plagiarism. That some of the Negro tales were originally of Hindu origin and were carried to Africa by Arabs, as Professor Reuter believes, is more than possible, for the Tar Baby story has its counterpart, detail for detail, in Buddha's parable of the "Monkey and the Pitch Trap."

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# CAMPBELL'S ORIGINAL 'ESQUIRE' CARTOONS SHOWN AT EXPO

Courier 8-3-40 Pittsburgh

CHICAGO, Aug. 1 — Ten of the original cartoons prepared by E. Simms Campbell, noted artist, for Esquire magazine are now on display in Tanner Hall at the American Negro Exposition in the Coliseum, along with approximately 300 works by other Negro artists.

The Campbell cartoons were loaned to the Exposition by 'Esquire' and are in colors. They are some of his most humorous work and have attracted great attention since being hung.

MUSIC, POETRY, ART
ART

# National Art Week

DEC 1 1940

Chicago Bee

THIS is National Art Week. It is the time when the nation's lovers of art take inventory of the number of artists we have in the United States and appraise their works in an effort to promote better art and more interest toward the works that are produced by Americans.

This country is fast becoming the art center of the world. Within the next decade it will no doubt be the recognized haven for artists and will possess the world's great art treasures. There are two factors that make this prediction possible. In the first place Europe has no time for art. Her paints are being used for coloring things more destructive than art. Her artists are busy killing and defending. Much of her art has been shipped to this country. Obviously, in this country lovers of art must concern themselves with our own art since the doors to European art are closed to them by reason of the war. This will give our artists their greatest opportunity. In the second place, America is no longer the pioneering nation. It has now a little time for entertainment. It has time to appreciate the finer things of life. It has time to acquire and cultivate culture. It has time to look around and appraise the work of its own artists and musicians.

Chicago, Ill

With this leisure it will permit the average man to interest himself in art. Heretofore, only the rich were interested. Now with the stimulating influence of the Federal government many thousands of artists have been discovered and millions of people are now interested in art in one way or another who otherwise would not have been.

Chicago's Southside will soon have an art center that will be a commendable contribution to the colored artists and art lovers when the South Side Community Art Center opens its new home of Michigan avenue, near Thirty-ninth street.

When National Art Week begins in 1941, all other things being equal and peaceful, Chicago Negroes will exhibit some of the best art work in the country as a result of the new art center.

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# Negro Sculptor Presents Bust To Miss Anderson

Chicago Bee
Chicago, Ill

DEC 15 1940

RICHMOND, Va., Dec. 12—(ANP)—During the intermission of her recital to be held here Friday night, Marian Anderson was presented a minature portrait bust of herself by Leslie Garland Bolling, 42-year-old porter who has whittled his way to artistic recognition.

The bust, about one-fourth life size, was carved by Bolling from a block of poplar wood with an ordinary jack knife. Several of his art critics have proclaimed it his best work.

It was at an art reception to Miss Anderson last July at the Craig house that Bolling got the idea for his latest carving. The famous singer, who earlier that day had received the Spingarn medal from the hands of Mrs. Roosevelt, was introduced to him and shown some of his work. She expressed her admiration for the carvings and a desire to have one.

Her wish did not go unheeded. In a few days Bolling was looking around for pictures of the singer in order that he might have some sort of model from which to carve a bust. By the end of September he had found suitable photographs. Whittling away during his spare time, the woodcarver finished the bust in a month.

With the admiration of one artist for another, Bolling is not content to let his woodcarving tribute to Miss Anderson end with a bust. Even now his imagination is buzzing with plans for a full length statue of 14 inches.

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# Campbell Signs Contract With King Features

The Call
Kansas City, Mo.

DEC 13 1940

NEW YORK. (ANP)—E. Simms Campbell, famous cartoonist has broken into the select circle of syndicate cartoonists. Last week Mr. Campbell signed a contract with the King Features Syndicate, one of the largest concerns of its kind in the country with clients among several hundred daily newspapers.

Mr. Campbell is beginning with a single cartoon but it is said to be his life's ambition to become creator of a comic strip for the dailies.

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# HONORED

DEC 15 1940

Chicago Bee
Chicago, Ill,

**MARION ANDERSON**

**Noted contralto, who was presented a bust of herself by Leslie Garland Bolling, porter who has "whittled his way to recognition.**

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# Refugees Hear Negro Artists On Americanism

Amsterdam News
New York, N.Y.

DEC 21 1940

Appearing under the auspices of the entertainment committee of Friendship House, 1010 Park Avenue, several Negro artists were presented to more than 100 refugees last Thursday night on a program designed to acquaint the Europeans with the "American Way of Life." The entertainment committee is headed by Mrs. George T. Scott.

The Thursday night affair was the second at which Negro artists have appeared. Among those who took part were Mrs. Jessie Fauset Harris, teacher and novelist; Augusta Savage, sculptress; Merritt Hedgeman, musician and soloist, and Miss Olive Arnold, pianist.

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# New Print Process Credited To Dox Thrash, WPA Artist

DEC 28 1940

HARRISBURG, Pa. — The discovery of the carborundum print process by Dox Thrash, 48-year-old Negro artist, employed on the Pennsylvania WPA Art Project in Philadelphia, in collaboration with a group of project artists, is regarded by authorities as one of the most important developments in the technique of fine print reproduction since Aloys Senefelder invented lithography in 1796.

Because of this new process, printmakers and artists are able to widen the range of tone in black and white as never before. The discovery of the carborundum print process led to the development of carborundum etching by Claude Clark, a young colored WPA artist. It also permitted Hubert Mesibov and Michael J. Gallagher to perfect color carborundum print.

Washington Tribune
Washington D.C.

### Tested with Copper

One of America's leading artists in his own right, Mr. Thrash began experimenting with carborundum powder on copper plates. After his assignment to the WPA Art Project, he found that the smooth surface of the copper plate is made rough by grinding carborundum powder on its surface with a flat iron.

Carborundum is the commercial name for the crystals of carbide of silicon with which the copper plate is grained. After the graining process the design to be printed is transferred through carbon paper to the plate.

In addition to reproducing actual textures with remarkable accuracy, the carborundum print process permits the artist to get a highly luminous finish in the completed prints.

Ever since the Federal Art Project of the WPA introduced the carborundum print as a feature of its 1938 Print Exhibition in the National Museum in Washington, D. C., artists and the public in general have expressed interest in this medium.

### Widely Exhibited

Carborundum prints created by the WPA artists were placed on exhibition during the recent convention of the National Association for the Advancement of Colored People in Tindley Temple at Philadelphia. Moreover, the Philadelphia Free Public Library has a "permanent loan" of similar prints by Claude Clark and Raymond Steth, a Negro artist, as well as Mr. Thrash.

The works of these artists employing the new medium have also been shown at Howard, Lincoln and Temple Universities, University of Pennsylvania, Mt. Sinai Hospital, Cleveland, Ohio; Rockefeller Center, New York City; Oklahoma Art Center, Oklahoma City, and at both the San Francisco and New York Word's Fairs.

A veteran of the first World War, Mr. Thrash is a product of the Chicago Art Institute and the Graphic Sketch Club in Philadelphia. Prior to his WPA employment, he had been a porter, elevator operator, tap dancer, steward and soldier. His ambition, however, has been always to be an artist. The WPA gave him this opportunity.

The latest encouragement which the WPA has given revolutionary print processes developed by Mr. Thrash and his associates is the descriptive 16-page Art Circular No. 5 entitled "The Carborundum Print." This publication is available free of cost at the Federal WPA headquaters in Washington, D. C.

Atlanta, Ga. Constitution
November 3, 1940

# High Museum's First Exhibit Of Fall Opens

## Paintings Will Remain on Display Through November 15.

The first exhibition of the fall series which opened Friday at the High Museum of Art will continue through November 15. It includes bird paintings by Elizabeth Paxton Oliver and water colors by Lamar Dodd.

Mrs. Oliver, a well-known Atlanta artist, has exhibited both Spanish and Negro studies here and in New York. There are 21 items in the bird collection, all very faithful reproductions of bird colors in this vicinity. Among birds pictured are blue jays and quails. Her bird paintings are the most recent of her water colrs.

The Dodd pictures are all landscapes, scenes from north Georgia to Roanoke, Va., except one marine scene. The latter is a sincere study showing two shoal boats. Mr. Dodd, director of art of the University of Georgia, painted the items now on exhibit in the past three months. There are nine large water colors and five smaller studies, ink and water, done in a monochromatic wash. The display is open to the public without charge.

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Pensacola Fla. Journal
November 6, 1940

A general staff meeting will be held in the office of Adam Empie, director of the Pensacola Art Center, this morning at 11:30. This meeting of the personnel of the art center, the Negro extension gallery, and the Milton Extension gallery, is a regular monthly occurence, and it is the means by which information, which keeps all units of the Florida Art Project in Northwest Florida functioning at maximum efficiency, is dispensed.

Classes today will be: portrait drawing at 9:30 a.m., childrens' drawing at 3:15 p.m., and the extension class at the Escambia county preventorium at 3:30 p.m.

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Pensacola Fla. Journal
November 4, 1940

## Art Notes

The Pensacola Art Center, WPA, is to present an exhibition of the works of Miss Anna Braune, of Fairhope, Alabama. Miss Braune, who does book illustrations and mural hangings, visited the Center recently, in company with her mother, Mrs. G. M. Braune.

The exhibit at the Negro Extension Gallery, Unit 2, of the Pensacola Art Center, will be changed today.

Members of all of the Art Center's photography classes are urged to attend the session of the cinematography class at 7:30 this evening. As a special feature, two films, dating back to a decade or more ago, will be shown. These reels have been furnished by Mr. Murray Tatz, a student in this class. They are to be screened so that members of the class may be shown visually the difference in quality between the old, non-color sensitive emulsions, and the modern, fully panchromatic stock. It is hoped that anyone, even though not a student at the center, who would like to view these mementos of the past, will attend, they will be welcome, and it is free. The Tunney-Dempsey fight, and an old comedy are the subjects.

Classes today will be: children's drawing at 3 a.m. and at 3:15 p.m., illustration drawing at 7:30 p.m., and cinematography at 7:30 p.m.

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Nashville, Tenn. Tennessean
December 15, 1940

## ART LECTURE

### Fisk Professor To Speak Today at Fine Arts Galleries

D. Robison, professor at Fisk University, will lecture on "The Artist in This Changing World" at the School and Galleries of Fine Arts, 1802 West End Avenue, at 3:30 o'clock Sunday afternoon.

He will be introduced by Norman Lear, director of the school.

Robison, a graduate of Columbia University and holder of an M. A. degree, studied in Vienna two years on a Clarence Barker musical scholarship.

Paintings by artists from Nashville and surrounding towns also will be exhibited.

The public is invited.

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Tampa, Fla. Tribune
December 15, 1940

## *Exhibition of Paintings By Negro Artists To Open*

An exhibition of new paintings by negro artists will open tomorrow at the WPA art center, 2008 Fourteenth street.

The display is made up of 15 paintings taken from WPA art projects of five states and has been sent out by the exhibition section of the WPA art program in Washington.

Sam Brown, one of the best known negro artists, is represented in the exhibition with two large watercolors, one of a boy prodigy studying the keys of his piano, and the second of a young girl writing her lessons. Brown's paintings recently were on display at the White House in Washington.

A. J. Motley, jr., a Guggenheim award winner, also is represented in the exhibit, as are Allen R. Crite, Boston painter, Georgette Seabrooke, of New York, Charles Sebree and Charles Davis, both of Illinois.

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Tampa, Fla. Tribune
December 1, 1940

## NEGROES DISPLAY PAINTINGS

A display of water color paintings by negro pupils of art centers of Tampa, Jacksonville, St. Petersburg, Key West and Miami will be held at the negro community art center, 1330½ Central avenue, daily this week from 12 to 6 p. m.

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Maryville, Tenn. Enterprise
December 5, 1940

# Maryville College Artists Participate In Knox Exhibit

Art works by three of Maryville college alumni and faculty members have been on display in Knoxville this week in a large art exhibit. The exhibition was of a collection of crafts, drawings, and paintings done by several artists in this district of Tennessee. It was held in celebration of National Art Week, November 24 to 30, in the Church Street Methodist church, and closed Saturday.

Miss Virginia Purinton, instructor in art at the college, had on display two oil paintings, one a portrait entitled "Girl with the White Eagle" and the other "Autumn and the Red Bridge", a colorful landscape study; a water color painting of sunset on on the mountains, two linoleum engravings, "Negro Song" and "Prayer Before Work," and a still life wood engraving.

Mrs. Frances Rich Patterson, former art instructor of the college, entered in the exhibit several paintings and sketches including an unusual study of hands and masks.

Mr. Stone Norton, 1940 graduate of Maryville college, displayed two paintings of heads, a pastel still life, and a picture of a familiar scene, an East Tennessee landscape.

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Richmond Va. Times Dispatch
November 30, 1940

# Museum Show Traces Course Of Artist

## Sincerity Marks Work Of Miss Nottingham

### By Rhea Talley

"Evolution of An Artist" might be the title of the exhibition of water colors by Elizabeth Nottingham now being shown at the Virginia Museum of Fine Arts. Miss Nottingham exhibits work dating from 1929 up to today, and by comparing the dates on the pictures one can see how Miss Nottingham has developed, not only in technique, but in ideas and feeling.

Sincerity is the keynote of Miss Nottingham's work—that, and a love of simple things. She paints old houses, Negro shacks, scenes by the James River, poor people going to the store to buy groceries. These attributes must make her very valuable to the Federal Art Project.

### Interest in Negro Life

In 1922, Miss Nottingham was painting more or less conventional landscapes. One of the best of that period is of a windmill atop a group of sloping hillocks. Then comes a group of paintings done in 1934, and here we see Miss Nottingham's interest in the everyday life of the Negroes. Her Negroes are good; she uses easy brush strokes that capture the relaxed air Negro figures always seem to have about them. In a scene at Culpeper Courthouse, she shows jalopies turning a corner where one Negro woman is leaning out of the window to talk to another, and other figures slouch around the store. In another fresh, natural water color, Negroes are sauntering around the yard of Madison Courthouse. They are pictures with a good deal of atmosphere and catch much of the spirit of Virginia.

One of the most interesting Negro portraits is one done in 1938 of a little Negro girl sitting beside an old stove. Strong accents of the complementary colors orange and blue are used to good advantage here.

### Shows Greater Maturity

In her water colors done this year, however, Miss Nottingham shows much greater maturity, not only in technique, but in the feeling that inspired her. She is surer of her craft. Instead of the tight, more or less conventional technique of the earlier years, Miss Nottingham uses freer, open brushwork, for she is getting into her stride and developing her personality. She sticks to landscapes more; there are fewer figures in her pictures. But they have more life than the earlier landscapes, for she seems to be getting into trees and houses some of the insight which led her, in 1934, to paint common people going about everyday tasks.

"Kitchen Entrance," a picture of a back door yard with clothes flapping on the line, is a down-to-earth picture with an interesting balance of shadow on one side of the painting, light on the other. "The Cottage Next Door," one of the best, is of an unpretentious summer cottage set in a cluster of greens. "Summer Place" shows some old sheds by the side of the water. In such pieces as these, one gets the impression that here is an artist who senses something more than the outward form.

### Lacks Satiric Feeling

Here and there are water colors which do not fit into this general outline. At times throughout her career Miss Nottingham has attempted Daumier's sort of thing. "Subway Rush" done in 1931, the neutral-toned "Labor Hearing" of 1937 and "Balloon Game" of the present year are examples. But such things call for a satiric feeling that Miss Nottingham does not have.

Miss Nottingham has farther to go, but if she continues to develop in the next decade as she has in the past, great things may be expected of her. Here is one artist that has her feet on the ground.

# Colored Artists At Reception In Honor of Princess

DEC 28 1940

HARRISBURG, Pa.—The discovery of the carborundum print process by Dox Thrash, 48-year-old Negro artist employed on the Pennsylvania WPA Art Project in Philadelphia, in collaboration with a group of project artists, is regarded by authorities as one of the most important developments in the technique of fine print reproduction since Aloys Senefelder invented lithography in 1796.

Negro Labor News

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Houston Texas

One of America's leading artists in his own right, Thrash began experimenting with carborundum powder on copper plates. After his assignment to the WPA Art Project, he found that the smooth surface of the copper pate is made rough by grinding carborundum powder on its surface with a flat iron. In the words of the artist, "The carborundum powder blows up the plate, making bits of metal stick up like hills. To draw on the plates all one has to do is to take a burnisher and smooth out the parts which one wants to register black because they will catch most of the ink. The 'hills' and 'valleys' can be made of different depths all over the plate. All sorts of shades and blending of one tone into another are possible. That effect could never be gotten before."

Carborundum is the commercial name for the crystals of carbide of silicon with which the copper plate is grained. After the graining process the design to be printed is transferred through carbon paper to the actual textures with remarkable ac- actual te tures with remarkable accuracy, the carborundum print process permits the artist to get a highly luminous finish in the completed prints.

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# Madonna of the Trees

DEC 28 1940

Afro American
Baltimore, Md.

This artistic expression of an immortal Christmas theme is portrayed by Miss Jane Kemp, senior student at Howard University, as part of the "Living Madonnas in Art" series presented in observance of the Christmas season in Andrew Rankin Memorial Chapel, Howard University.

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# MADONNA OF THE TREES

DEC 28 1940

Defender
Chicago, Ill.

This artistic expression of an immortal Christian theme is portrayed by Miss Jane Kemp, senior student at Howard university from Chicago, as part of the "Living Madonnas in Art" series presented in observance of the Christmas season in Andrew Rankin Memorial Chapel, Howard university, Washington, D.C.

MUSIC - 1940

# Has Song At the Top of Hit Parade

**LEON RENE** wrote the lyrics to "Sleepy Time Down South, Louie Armstrong's theme song, to first gain fame as a song writer, but this year he came out "When the Swallows Come Back to Capistrano" number which has been as high as second on the "Hit Parade" and has been recorded by 16 bands. Marring the top flight achievement of Rene is the fact only one Negro band with air time aided in the plug of the West coast song writer.

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# Music and Drama Courses Offered Harlem Kiddies

NEW YORK.—Music and the drama will have a new training center in Harlem, for the cultural program at the new Children's Aid Society, half-million dollar boys' club, in West 134th street, calls for special stress on these arts.

There will be classes for embryo Bill Robinsons and Marian Andersons five nights a week the year 'round.

The auditorium for the new clubhouse, which is to have its formal opening October 8, has been designed as a complete unit in itself, with a separate entrance off the street. It will be among the largest auditoriums in Harlem, seating 400 people and with a complete ventilating system.

The Harlem youngsters who are going to use the new dramatic facilities can hardly believe their eyes and ears. Everything has the professional stamp on, including footlights, border lights, spots for stage and wing, floods, and even a dimmer for the main hall—to create those mysterious twilight effects which hush up a crowd before a play begins.

**Professional Dramatist**

There are three outlets for "mikes," a 32-foot stage of generous dept and height, an accoustically treated ceiling, completely outfitted dressing rooms and two lobbies adjoining the auditorium.

The rehearsal hall is next to the auditorium and will be the workshop for the dramatic program. All the activities will be supervised by a professional dramatist.

**The children will not only act and write many of their own plays but will also make their own scenery in the wood-working shop at the club. Thus, the four-fold plans include acting, writing, scenic designing and lighting.**

A special sound-proof room, 42 by 24 feet, has been provided in the new boys' club for ambitious young composers, players and singers. So perfectly is this room constructed for music that recordings can be made in it, and a sending and receiving radio set is to be installed for the young students so that they may train for jobs in the broadcasting profession.

One of the most important courses to be taught in the music hall will be in composition and arrangement.

George Gregory, a famous athlete during his undergraduate days at Columbia University, is director of the new boys' club and the Children's Aid Society center of which it will form a unit.

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# MUSICIANS FACE UNION OPPOSITION IN CHICAGO MEET

CHICAGO, Ill.—(ANP) — How the National Association of Negro Musicians, composed of top ranking artists throughout the nation, was hamstrung by the Musicians' Union, Local 208, an American Federation of Labor affiliate, when it opened its convention here with a Sunday night program before 5,000 at the American Negro Exposition, was revealed this week.

Few members of the association belong to the union. These top ranking concert artists and composers were barred by Local 208 from performing at the exposition in the Chicago Coliseum unless a special union tax of $10 was paid for every association musician who touched an instrument or accompanied a singer.

The coliseum is dominated by unions so that the union musicians could call out the electrcians and other union help if their mandate was not obeyed.

The union, whose arbitrary rulings hampered the musical programs of the exposition ever since the event started and in every instance where tribute was refused, was adamant in its stand against the artists of their own race until exposition authorities came to the rescue and agreed to pay the tribute levied by the union czars.

The dilemma of the National Association of Negro Musicians was highlighted because their program occurred on the last day of "Woman's Week." For seven days the leading women of the country and Chicago had carried on a busy program at the exposition. The women, chairmaned by Mrs. Wendell F. Green, had prepared scores of musical programs. On every one of these, however, the Musician's Union, of which Harry Gray is president, and J. LeVirt, (St. Louis) Kelly, a background influence, demanded a $10 tribute. Had the women yielded the cost would have been about $1,000.

The women, however, rebelled against what they called "gangster tactics," refusing to use a single instrument of any character if they had to pay. The women, too, protested the action of the union in charging $60 every Sunday because the six choirs, who sang at the combined religious services, had each an accompanist. The women had vocal numbers all A Capella and made the welkin ring without pianos.

# Major Role in N.Y. Stadium Concerts Won by Our Singers

## Only Three of Eight Soloists Were White

Afro-American
Baltimore

NEW YORK — For the first time in the twenty-three-year history of the Lewisohn Stadium concerts, colored soloists this year monopolized the singing roles, according to a summary of the season just closed.

The eight singers to be featured with the Philharmonic this year were Lily Pons, Marian Anderson, Kirsten Flagstead, Paul Robeson, Elsie Houston, Louise Burge, Anne Wiggins Brown and Todd Duncan. Misses Pons Flagstead and Houston are white as compared to five colored singers. Afro American

**Of the soloists, Miss Anderson drew the largest "house," singing to 23,000. Anne Wiggins Brown and Todd Duncan, featured on the annual George Gershwin Memorial program, appeared before 18,000 music lovers. They were surpassed only by Miss Anderson.** Aug. 31, 1940

Miss Burge was acclaimed as the stadium "find" of the current season, when she sang the mother role in the premiere of William Grant Still's "And They Lynched Him on a Tree." Among various musical organizations which appeared with the orchestra were the Eva Jessye Choir, which took part in the Gershwin program, and the Wen Talbert Choir, which shared the spotlight on Mr. Still's opus.

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# Cab "Swings" At Paramount But It Was An Uppercut On Jaw of White Talent Agent

## Accusations Fly Before Hi-De-Ho King Takes Punch

Journal and Guide
Norfolk, Va.
8-31-40

NEW YORK—Cab Calloway, hi-de-ho king who has often been represented as a man who would turn both sides of his chin to an antagonist rather than strike a return blow, surprised everybody backstage at the Paramount Theatre a few days ago by ending an argument with an uppercut which would have done Joe Louis proud.

As an upshot of it all, the popular orchestra leader was scheduled to appear in court this Wednesday morning on a summons cured by Nazarro white agent for colored talent.

CALLOWAY

Nazarro claims that Calloway "swung at my head" at the height of an argument and caused Nazarro's eyeglasses to break. According to the complainant, Calloway became angry when the talent agent walked out on one of Cab's shows during the latter's two-week run at the Paraomunt.

CALLOWAY'S VERSION

Calloway's version of the one-round fight is somewhat different. Nazarro is personal agent for Stump and Stumpy, one of the acts included in the Paramount show, and Calloway claims that the agent came backstage and tried to abuse him. He says the agent accused him of spoiling the Stump and Stumpy act because the hi-de-ho king, who was doubling as master of ceremonies, pulled out a handkerchief and mopped his brow, while the act was still on stage.

At first, says Cab, he thought Nazarro was kidding and he promptly retorted that at the next performance he would pull off his pants. Naarro is alleged to have called Cab a few nasty names at this point and Cab let him have it on the kisser. Bystanders contend that Cab reached over and took Naazrro's glasses off his nose before bopping him, but somehow the glasses fell to the floor with the result that one might expect.

Jeff Bernie, brother of Orchestra Leader Ben Bernie, was backstage at the time and he pulled Cab away before the hi-de-ho king could become real angry.

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## Drop Cab's Name From Cast of "Little Joe"

NEW YORK—Because the producers were unable to meet his terms, Cab Calloway's name was deleted, from the tentative cast of "Little Joe," a colored musical fantasy scheduled to hit Broadway early in October.

The show is a presentation by Al Lewis and Milton Bender and the cast is now headed by Ethel Waters and the Katherine Dunham Dancers. "Little Joe" is booked for a Boston opening September 16.

"Show Boat," which is scheduled for a Broadway revival in late October, may have to look around for a colored baritone to replace Paul Robeson, who was ordered to bed this week by his physician because of an infected leg.

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# Race Bands Slipping Ace Musician Thin

Chicago Defender, 8-31-40
Chicago, Ill.

**WASHINGTON—The colored musicians, according to Alvin Campbell former violinist with Blanche Calloway's band, has gone back from the days of the old Clef club in New York. Nowadays, you can hardly find a Negro who can play any of the instruments common to symphonic bands, oboes, bassons, flutes and other unusual types of instruments.**

**"That," said Campbell, "is one of the reasons for the decline of the top Negro bands. They are unprepared to change their styles and cannot compete with bands that improve and add various sections to their bands. Some years back, when the Negro bands were sweeping the country, white musicians came to see and hear the Negro bands. They looked around, copied the styles, learned the arrangements and then took them home and improved on them. Meanwhile, the Negroes were satisfied to continue as they were going with the result that the white bands added sections to their own units and far outstripped the Negroes.**

"I have some funny experiences in booking music for various occasions," Campbell continued. "The other night, a woman called me and asked for a piano, violin, cello and five-stringed banjo. Well, the five-stringed banjo is a relic of antiquity and there isn't a man in Washington who can play one. I tried to satisfy this customer and hunted out a man I know who at one time did play a five-stringed instrument. He laughed when I asked him about it and said he didn't even know where his old banjo was now.

"Saxophones, trumpets, slide horns furnish the majority of instruments that Negroes now play," continued the musician, "although there is some hope that there will be a new crop of real musicians when the present generation grows up, for they are being taught various other instruments through the popular music schools which now are springing up through the country."

MUSIC - 1940

## AT WHITE HOUSE

DEC 12 1940

MISS VIRGINIA LEWIS

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# Virginia Lewis Sings At White House Tea

Philadelphia Tribune

Phila. Pa.

## Philadelphia Soprano Invited By Mrs. F.D.R. For Musicale

(Special to Philadelphia Tribune)

WASHINGTON, D. C. — Virginia Lewis, young Philadelphia soprano, was presented by Mrs. Franklin D. Roosevelt at a musicale at the White House on Monday and afterwards she was the guest of honor at a reception at Howard University, given by Dr. Virginia Alexander, dean of women.

The 26-year-old singer made her debut in 1936 at the New Century Club Drawing Room, but became more widely known after an appearance at Philadelphia's Robin Hood Dell this past summer.

Miss Lewis, who lives at 1243 north Allison street, is the orphan of a poor teamster, and was, until recently, teaching music for the WPA.

### Gets Photograph

Her performance at the White House earned her a photograph of Mrs. Roosevelt framed in wood taken from the old White House roof.

Miss Lewis first came to Mrs. Roosevelt's attention through the offices of Samuel R. Rosenbaum, president of Robin Hood Del. The same Miss Ellen Winsor who had Marian Anderson sing for Rosenbaum 16 years ago, invited him to hear Miss Lewis early in June.

Born in this city Miss Lewis is a graduate of the Overbrook High School.

### A Surprise Feature

Mrs. Roosevelt at first invited Miss Lewis to sing privately at Hyde Park, but on hearing more enthusiastic reports of the girl's talent, Mrs. Roosevelt changed her plans and decided to present Miss Lewis as a surprise feature of her musicale.

She sang, incidentally, to the accompaniment of William L. King, who who had been Miss Marian Anderson's accompanist, and who urged Miss Lewis in 1936 to continue her career as a singer after he had tutored her for two years.

Miss Lewis went to New York on Tuesday to consult with a voice teacher.

As a result of the honor Mrs. Roosevelt has conferred on her, a group of socially prominent individuals have offered through Mr. Rosenbaum, to subsidize her future career and assure her a chance to train further under some voice teacher of international repute.

### Numbers Are Varied

Miss Lewis sang: "Ombra mai Su". by Handel; "Spirate pur Spirate," Donauday; "Libebotschart," Schubert, and "Ein Traume," Grieg.

She also rendered a group of spirituals: "My Good Lord Done Been Here," by Johnson; "There's a Man Coming Around Taking Names" and "O, What A Beautiful City," Boatner.

After the musicale both Miss Lewis and her accompanist, William King, agreed that Mrs. Roosevelt "is very gracious and very fine."

Over 530 persons, including cabinet members, were present at the musicale.

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PAUL Sat. Evg., Jan. 11

# ROBESON

Recital—McMillin Academic Theater
Columbia University, B'way & 116 St.
Tickets $1 to $2 UNiv. [illegible] Ext. 773.

New York

DEC 1

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## NEGRO SOPRANO 'SCARED' IN WHITE HOUSE CONCERT

DEC 26 1940

Christian Recorder

A White House concert does not mean the start of a professional career for Virginia Lewis, 26-year-old West Philadelphia soprano. Instead, it is just a preview of future concerts she hopes will bring her the fame and world-wide praise now held by her two racial sisters, Dorothy Maynor and Marian Anderson.

Miss Lewis, who until less than a year ago was a music instructor on WPA, thrilled an audience of 500 persons at a musicale given by Mrs. Franklin D. Roosevelt at the White House last Monday.

Does Miss Lewis plan immediate public appearances? No, she answered today in an interview at the home of William L. King, 5900 Girard Ave., her accompanist, who for 15 years also played for Philadelphia's Miss Anderson, now considered one of the world's greatest contraltos.

### Thrilled But Scared

About her White House recital, Miss Lewis said: "I was very thrilled, but I think I really was scared about facing that audience of 500 people. But the audience was lovely, and I warmed up quickly."

Philadelphia Pa.

For a year at least, the soprano said, she will continue her voice lessons with Madame Elizabeth Schumann in New York, her practice with King and her German and French lessons at the University of Pennsylvania.

Miss Lewis, who is an orphan and makes her home with her brother, an employe of the Pennsylvania Railroad, at 1243 N. Allison St., said she owes her success to Samuel R. Rosenbaum, music patron and Philadelphia Orchestra trustee.

### Praises Her Courage

Rosenbaum said: "I became interested in Miss Lewis not solely because she has a fine voice, but because she is an artist who has fine points that make for a grand personality. She has been through much suffering and privation and she has emerged without bitterness, but with courage to go forward.

"She has an unusual voice and fine intelligence. She should go far."

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# A Christmas Message from Roland Hayes

Afro American

DEC 28 1940

Baltimore Md.

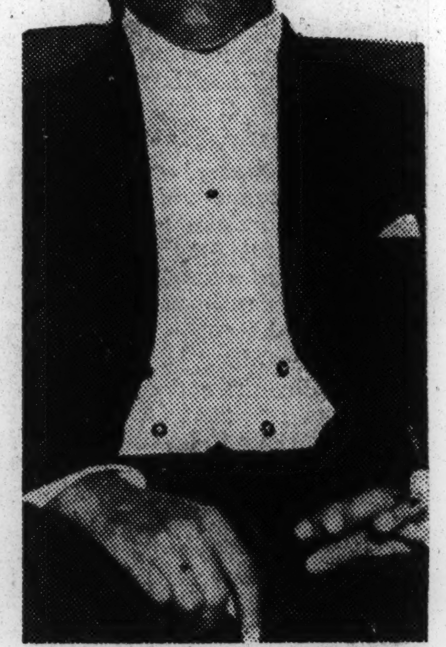
ANGELMO FARM
GEORGIA
Gordon County, Route 2

By the horrors of war, all the peoples of our world are poignantly affected. Through unity of thought, purpose, prayers and means, all kindredly feeling nations are contributing to alleviate suffering.

In this, my greeting to the AFRO-AMERICAN readers, and, message to all my people (wherever they are in the world) wishing you Christmas cheer, may I not also make a plea.

A plea for a more united race: a race more united in helping and encouraging ways towards each other; a race becoming more vigilantly active (in every walk of life) in a universal pull for racial betterment and the amassing of wealth within our ranks.

Knowing, in the meantime, that through God and this means ONLY—while building and implicitly relying on the God-given, POWERFUL, yet un-involved, heritage of our forefathers, may we gather strength and means sufficient to better, and more effectively than ever before, contribute to the cause of world suffering—



in the midst of which we may find our very own.

ROLAND HAYES
Christmas 1940

# PHILIPPA SCHUYLER'S PICTURE ON SOUTHERN AID CALENDARS

DEC 7 1940

PHILIPPA D. SCHUYLER

RICHMOND, Va.—Having received the approval of thousands of persons for placing in their home this year the picture of Marian Anderson, adorning the yearly calendars, the Southern Aid Society of Virginia, Inc., has announced that next year the likeness of the famous little Philippa Duke Schuyler, musical prodigy, will be used.

An official of the company explained: "We felt that our policyholders and friends would appreciate the privilege of having the likeness of another of the race's outstanding artists and therefore secured the exclusive use of the picture of little Philippa, truly a great artist in her own right.

"The officials and field men of this company therefore will be pleased to learn whether or not their race loyalty and progressive activities are giving the needed stimulation to Negro youths, especially in the homes."

## Famous Composer

Philippa Schuyler is famous as a pianist and composer, despite the fact she's only nine years old. Her unspoiled and charming personality will inspire and gladden the hearts of both young and old.

Following her triumphant appearance in a concert at the World's Fair this year, the New York Times carried the following article:

Washington

"Only 9, Philippa Duke Schuyler has been a pianist and composer for 6 years, as well as something of an artist, dancer, student of public affairs and prodigy in general.

"Daughter of George S. and Josephine Schuyler, she resides in New York City where a day at the World's Fair was dedicated to her. On this occasion, Philippa gave two concerts, playing compositions of her own, as well as some of the classics. The photograph of her reproduced here was taken when sho was giving her performance.

"She started to compose at the age of 3, and is now at work on her 62nd composition. Five of these numbers have been published; and amazingly, she has never had a lesson in composition.

"Philippa has won 5 consecutive prizes from the New York Philharmonic Symphony Society's Young People's Concerts for her note books commenting on the concerts. Among the many other honors which she has received, are awards in the tournaments of the National Piano Teachers Guild and medals by the Music Education League.

Wash.

"Since the age of 5, she has played her original compositions over the network of the National Broadcasting Company, and has appeared with Deems Taylor on 'We, The People' over the Columbia Broadcasting System. This extraordinary talent in one so youthful has attracted the attention of many interviewers and notables.

D.C.

"Last summer Philippa, accompanied by her mother, completed a highly successful national concert tour, and was enthusiastically received by large audiences everywhere."

MUSIC- 1940

# They Keep Spiritual Values High at Hampton

Journal and Guide 4-6-40

Norfolk, Va

**LOVERS OF MUSIC** and devout Christians from far and near count it a blessing to be able to sit in on one of the musical treats offered by several organizations at Hampton Institute. Thousands of persons, white and colored, have been inspired by Hampton singers over the radio, on tour concerts, or in Ogden Hall and Memorial Chapel on the campus.

Here is shown the Hampton Institute choir of 45 voices with Ernest Hays, director and organist, at the extreme right of the front row. It is traditional of Hampton Institute, that from its choir has gone some of the best concert artists, choristers and directors.

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# Marian Anderson Will Return for Another Concert

Times Picayune

4-28-40

New Orleans, La.

Seven years ago Marian Anderson, the noted Negro contralto gave a recital in New Orleans in a small church. She will return to the city May 6 to sing at the Municipal Auditorium, now internationally famous and having made three world tours and four American concert trips.

S. Hurok, who has managed the noted singer since her first European successes and her initial appearance with the Philadelphia Symphony Orchestra, has announced through his Southern representative, Mrs. John F. Lyons, that the ticket sale for the concert points to another large audience. The orchestra and boxes have been reserved for white patrons and the entire balcony for Negro patrons. Tickets may be obtained at 325 Baronne street and at 632 South Rampart street.

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# Stokowski Lauds Race Musicians

Atlanta World

4-8-40

Atlanta, Ga.

Compositions of William Grant Still and William L. Dawson, nationally known Negro musicians will be included in the repetoire of the All-American Youth Orchestra being formed by the National Youth Administration, it was disclosed Tuesday night by Leopold Stokowski, internationally famous composer.

Mr. Stokowski, who arrived in Atlanta Tuesday morning on a tour in the interest of the orchestra, paid a brief visit to Spelman College as guest of Prof. Kemper Harreld Tuesday night. He addressed a group of Atlanta's musicians and music teachers in a meeting held in the Blue Room of Laura Spelman Hall.

Expressing ardent enthusiasm for the proposed youth orchestra, which is to be formed of young musicians of all races representing the 48 states, Mr. Stokowski asserted that it "will be the greatest orchestra ever organized."

During his brief remarks he pointed to the influence that Negroes have had on American music as "something to be proud of," and attributed the race's innate sense of music to the duo-culture African and American, of the Negro race.

He disclosed that he was en route to California and while there plans to confer with Mr. Still about a new composition for orchestra the great Negro composer is now working on.

Before leaving, the noted musician was carried over to Sisters Chapel where he heard the combined Atlanta University-Spelman-Morehouse chorus render two spirituals. Kemper Harreld directed.

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# Willie Smith Demands $50,000 Royalties On the Song "Stop! It's Wonderful"

Age

3-30-40

New York, N.Y.

John J. Gussak, attorney, has filed an action in the New York Supreme Court in behalf of Willie Smith, "The Lion", well-known Harlem song writer, demanding $50,000 in royalties alleged to be due him from the song "Stop, It's Wonderful." Smith is also seeking a temporary injunction to restrain Larry Sper, Inc., Clay Boland and Bickley Reichner, the defendants, from further use of this song.

The complaint alleges that during the past twenty year. Smith has developed and prepared himself as a professional musician and has written and composed numerous songs, some of which are "Morning Air", "Passionette," "Curfew Time in Harlem," Concentratin'," "The Stuff is Here and It's Mellow" as well as many others.

That included in each such songs, and as a part of the plaintiffs name and reputation, a certain musical phrase consisting of either two or four bars with slight variations, used either singly or in rapid progressions either on the ascending or descending scales, has become intimately associated with him so that the said phrase is knwon as "Willie Smith's musical signature," and is actually present either at the end of all said songs or is repeated through many parts of his other songs.

That the plaintiff has played and performed all of these songs in numerous places of entertainment, such as Reisenwebbers, Sonntags, Pods and Jerry, the Hickory House, Onyx and Swing Clubs; and has further performed with various theatrical stars on the stage and radio, and during all this time he has been inseparably associated with the aforesaid musical phrase constituting his musical signature.

That upon information and belief, the defendants, Clay, Boland and Bickley Reichner, knew the plaintiff and of his reputation and, after hearing him play some of his compositions and particularly the aforesaid musical phrase, took the same and worked it into a song which they called "Stop! It's Wonderful," without plaintiff's consent and against his will.

The song was popularized by Orin Tucker's Band and Bonnie Baker, vocalist, now at the Palmer House in Chicago so that it is one of the ten most popular songs on the market today.

No answer to the complaint had been filed when The Age went to press.

# CHICAGO SINGER SCORES IN HARLEM CONCERT

Defender 4-27-40

Harlem's Bethel A.M.E. church was crowded with music lovers Thursday night when Theodore Charles Stone (shown in full dress, above) presented his first American concert since his return from Finland. Congratulating him, left to right are the Rev. Jacob A. [illegible], pastor; Margaret Bonds, his accompanist; John Green, baritone singer; Stone, and Laurence Freeman, composer. —Morgan Smith photo.

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# "Down Beat" Magazine Praises Work Of Horace Henderson's Band In Jazz Music

Age 4-27-40 New York

CHICAGO, Ill.—A great tribute is to be paid band leader Horace Henderson in the next (May 1st) issue of DOWN BEAT, the professional musicians' newspaper.

In a sensational story by Ted Toll, DOWN BEAT'S feature editor, Horace Henderson is proved to be of equal importance in the field of jazz music, as is his older brother, Fletcher.

The story points out that only because Fletcher happened to gain fame first, Horace is relegated to a practically insignificant place in the annals of swing. It is publicly revealed for the first time that the bulk of the credit for the composition of that great swing tune, "Christopher Columbus" rightfully belongs to Horace as do a great many of the famous swing arrangements and songs that helped make not only Fletcher Henderson, but Don Redman, Benny Goodman and others the "greats" that they are today.

Toll's DOWN BEAT story condemns record manufacturers, song publishers ,newspapers and everybody else for stifling Horace's genuine talents in an effort to cash in on Fletcher's great prominence. This has been done, according to the author, by flagrantly labelling and publicizing both songs and recordings as compositions and arrangements of Fletcher's, when actual credit belonged wholly to Horace.

Several specific instances are pointed out where Horace was deprived of credit he rightfully deserved, but which was given to Fletcher, because of the commercial value of having Fletcher's name associated with the song or arrangement whichever it happened to be.

Toll blasts openly at jazz critic John Hammond and the Columbia Recording Corporation for deliberately quashing Horace's importance. This they accomplish, according to the author, by giving undue credit to Fletcher rather than Horace, when Fletcher did not merit so much as a mention in connection with the recordings that Pianist Horace and his band recently made. It is pointed out that although Horace's talents go unappreciated and unsung, he "holds no malice toward anyone, least of all his big brother." And Fletcher has been of invaluable help to him, both as an artistic influence and as a practical stepping stone, recommending his work here and using it himself there.

"The blame for lack of recognition given Horace," Toll's article concludes, "can be placed only upon commercial interests that must take advantage of the prestige that Fletcher has rightfully gained. This is the case now, as Horace Henderson once more pounds lustily on the door to fame. And once more it looks as if he'll be admitted only if he speaks in in the shadow of his big brother."

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# l Festival To Be y Negro Artists

## Proceeds To Benefit Spanish Relief Fund

Daily Worker 5-6-41

NEW YORK—(SNS)—Many Negro artists will be prominently featured in the forthcoming American Music Festival which will be given for the benefit of the Dorothy Parker Spanish Children's Relief Fund Wednesday evening, May 8, at the Mecca Temple, 133 West 55 Street.

The program to be presented at the festival is lively, and varied and runs throughout all phases of musical fare. There will be four separate sections including concert, folk, theater and dance, and popular or swing music, in all of which Negro artists will participate, as well as three recent winners of Guggenheim fellowships for musical composition.

In addition to Miss Parker, who is chairman of the committee, colleagues serving with her include Olin Downes, noted music critic for the New York Times; Richard Watts, Jr., drama critic for the New York Herald Tribune; Herman Shumlin, prominent Broadway producer, and others.

Among the popular Negro figures in the cultural and musical world, who have consented to appear on the program, are the following:

Teddy Wilson, and his swing quartet the Boogie Woogie pianists, celebrated barrel house musicians from the Cafe Society; Juanita Hall and her Choir, in a presentation of "Suzanna and the Elders" written by John La Touche, who wrote the lyrics for the Ballad for Americans; Jelly Roll Morton, originator of jazz, stomp and swing, maker of the archives for the U. S. Congressional Library on the history of American music; Laura Duncan, Leadbelly, and the Al Moss octette, singing a new number by Alex North, based on Langston Hughes' famous poem, "Mother".

Among the participants are: Elliot Paul, Harold Rome, Earl Robinson, Morton Gould, Phil Loeb, Paul Creston and Cecil Leeson.

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**Darlington, S. C. News & Press**
December 5, 1940

# Negro Spirituals Rehearsed for Tuberculosis Seal Sales

Choirs of all the Negro churches in Darlington are rehearsing for the singing of Spirituals for the benefit of the tuberculosis seal sale. This concert is at yearly contribution to this worthy cause, and is always well attended my the many persons who never tire of hearing the old spirituals sung by those whose heritage they are to know how to render them.

The management of the Liberty Theatre is most cooperative in permitting the use of the theatre for this stirring concert. The date set for the concert this year is Sunday, December 15, at 4 p. m. A silver offering will be taken at the door and as there is no expense whatsoever, all receipts will go to the seal sale campaign.

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**Florence, S. C., Morning News**
December 19, 1940

# Florence To Hear Spirituals Sung

Sponsored by the Goodfellows club colored recreation leaders of Florence will present a Christmas program, including spirituals. Sunday afternoon at 4 o'clock at the Colonial Theatre. The program will be given under the direction of N. Karl Green, recreation leader of Florence county. It will consist of Christmas music and several spirituals. The public is cordially invited to attend.

MUSIC- 1940

# RECORDS: MISS MAYNOR

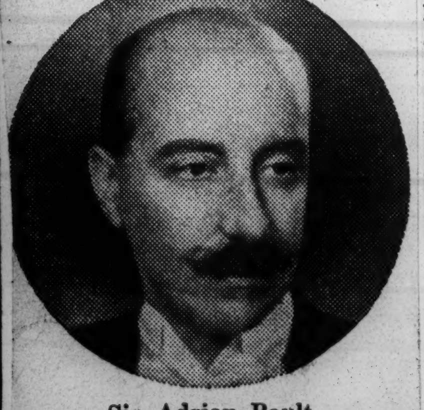
## Her Second Disk Does More Justice to Her Art—Other Recent Releases

By GAMA GILBERT

3-17-40

MOST folks who knew Dorothy Maynor's singing only from her first Victor record—*Schubert's Ave Maria* and *Gretchen am Spinnrade*—must have wondered whether the fuss that followed her debut recital was wholly warranted. They heard a voice that sometimes had exceptional beauty and warmth, but was as often edgy, forced and uncontrolled. Furthermore, though many measures had exquisite musical sensibility, neither song was the product of a mature style or understanding of the genre. Those of us who heard her recital heard something more in that record than it actually contained; but the fact is that it almost misrepresented Miss Maynor's gifts. Victor, of course, was anxious to capitalize on the excitement of her first appearances; but wise counsel would not have permitted the release.

Her second and latest record—*Handel's Oh, Sleep! Why Dost Thou Leave Me* and Pamina's aria, *Ach, Ich fuehl's*, from *Mozart's Magic Flute* (twelve-inch, $2) establishes, on its own testimony, Miss Maynor's claim to high artistry, though it too reveals weaknesses in style and technique. These are particularly evident in the Mozart, where the voice takes on the hardness of the first record, and is again forced in the upper register. Here, also, the perception of style is not wholly convincing. Notwithstanding these flaws, Miss Maynor shows her real mettle in many subtle beauties that spring not so much from the throat as from the heart and mind.



Sir Adrian Boult

This distinction of thought and feeling as well as the disembodied loveliness of the voice are thrilling in the Handel. The singer who here voices the first phrase with such nobility and poise is artistic miles beyond the one who made her greatest effects on the earlier record by momentary insights. And the entire performance maintains the mood established by that first phrase. The accompaniments of the Boston Symphony under Dr. Koussevitzky add their own enhancement.

In the Handel, then, is singing worthy of the singer—praise indeed. An artist of Miss Maynor's achievements and still greater potentialities can ill afford to give less than that sort of singing to performances that are perpetuated on records.

### OTHER REVIEWS

*Debussy: La Mer, Three Symphonic Sketches.* Boston Symphony Orchestra, Serge Koussevitzky conducting. (Victor, six twelve-inch sides, $6.50.) This album will set a criterion both for recording and performance—which will surprise no one. For Dr. Koussevitzky's unique sympathy with Debussy (particularly this work) is common knowledge; and the mechanical qualities of his recordings have long been without peer. You must hear these records to believe the enormous range of color and volume that has been etched in the hairbreadth grooves.

*Beethoven: String Trio, in C minor, Op. 9, No. 3.* By the Pasquier Trio. (Columbia, six twelve-inch sides, $5.) This is as good an opportunity as another to become acquainted with one of the finest chamber music units today. The C minor trio is distinctly lesser Beethoven, but in the hands of the Pasquier brothers it takes on the charm of a delicate period-piece. It is very well recorded.

*Hindemith: Sonata for Piano, for Four Hands.* Jesús María Sanromá and the composer. (Victor, two twelve-inch, two ten-inch sides, $4.) This music combines the muscularity, vigor and dyspepsia that characterize some of the more recent Hindemith. The clever little scherzo is the only movement that makes the slightest effort to ingratiate itself with the hearer. The others have an almost calculated indifference to traditional notions of beauty in sound. The work is played with great zest, and is excellently recorded. A vote of thanks to Victor, who released this set for other considerations than money.

*Elgar: Introduction and Allegro for Strings, Op.* 47. The BBC Symphony Orchestra, Sir Adrian Boult conducting. String quartet composed of Paul Beard, Barry Squire, violins; Bernard Shore, viola, and Ambrose Gauntlett, 'cello. (Victor, three twelve-inch sides, with *Sospiri* on fourth side, $3.50.) This is what one diffidently calls "good, sturdy music," with the implication that unless you have a special affinity for Elgar, it's apt to be boring and stuffy as well. Sir Adrian and his associates play it as if they had this affinity; the recording is fine. *Sospiri* (Sighs) is polite treacle.

*Schumann: Three Romances for Oboe, Op.* 94, and *Piece* by Franck Leon Goossens, oboe; Gerald Moore at piano. (Columbia, four twelve-inch sides, $3.50.) Four sides of oboe solos in the same romantic vein are more than you'll want to hear at one sitting, unless you are an oboist. In that case there are probably quite a few things to learn from Mr. Goossens, who enjoys high esteem in England.

*Vaughan Williams: Suite, English Folk Songs.* Columbia Broadcasting Symphony, Howard Barlow conducting. (Columbia, four ten-inch sides, $2.50.) Accompanying material does not make clear what part Vaughan Williams had in the preparation of the tunes that constitute the suite: *Seventeen Come Sunday, My Bonny Boy, Folk Songs from Sommerset*. However, they are charming and quite characteristic of their genre, though the orchestral arrangements by Gordon Jacob are a bit pretentious.

### In the Popular Field

*New Orleans Memories* is the name of an album of blues and rags which "Jellyroll" Morton has made for General Records (ten ten-inch sides, $5.50). Whether you like them or not, you can be sure that these memories are authentic, for "Jellyroll" is one of the honored veterans of the New Orleans pre-jazz days at the beginning of the century. Unless "Jellyroll's" memory has slipped badly, this album brings to our ears the music of the fabulous old sportin' houses, where beer was a dollar, where the pianos were golden, and where the floors, walls and ceilings of the main entertainment parlor were all mirrors. The set can thus be regarded as a historical document which reflects a period and locale that gave birth to jazz. Though these were the tunes that rang to the gay life of one of the gayest towns in the world, today's jitterbugs will probably regard them as corny relics. One of the things the albums teaches is that while the rags have all but lost their meaning for us today, the old blues are still viable expressions in jazz, and indeed are still sung in the same style.

Leon Goossens

"Jellyroll" plays the rags on a piano and accompanies his own singing of the blues. There are *Mamie's Blues, Michigan Water Blues, Winin' Boy Blues, Don't You Leave Me Here* and *Buddy Bolden's Blues*, of which the last is by far the best, offering also some interesting piano playing. The piano solos are *Original Rags, The Naked Dance, The Crave, Mister Joe* and the famous *King Porter Stomp*.

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Clearwater, Fla Sun
March 7, 1940

# Negro Artist to Sing at Concert

**Charles H. Anderson Jr., negro poet, singer and pianist, who describes himself as the "world's rarest gifted artist," will appear in a concert at the negro Methodist Church at Eldridge and Alton Streets Thursday evening at 7:45.**

**Anderson will sing jubilee songs and give readings.**

**Admission will be free and seats will be reserved for white persons.**

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# Melodies Of Foster Are Not Negro Music, Southernaires Assert

## Quartet To Appear Here Say Real Thing Very Difficult To Find

News
3-25-40

Can you name an American Negro song?

Ask the average man that question and he'll start humming a tune like "Old Black Joe" or "Swanee River"—but he'll be wrong.

That is the opinion of the Southernaires, famous NBC Negro quartet, who are scheduled to make an appearance at the Municipal Auditorium, at 8:30 p.m., April 2.

"These well - known tunes are merely 'popular conceptions' of American Negro melodies," this famed radio troupe told reporters today. "They are no more the real thing than chop suey is a dish for Chinese.

"If you want to hear authentic American Negro, you've got to find the people who worked in the cotton fields, the cornfields and the levee in the days of Southern slavery. That's where we find the tunes we feature on the air. We don't get them from books. We hunt up the old white-haired Negroes in the South who remember the days of slavery. Sometimes all we get from them is a scrap of melody, a single line of the lyric. From another source, we will get a little more—perhaps from an old Negro mammy. Eventually we piece together one more song that otherwise would be forgotten."

The search for these old tunes is ceaseless; that's one reason the Southednaires have more than 1,700 on their list, and are adding more every month.

MUSIC

Time 3-17-40

## The Town Hall Endowment Series

Complete Schedule for the Eleventh Season 1940-1941

**8 BRILLIANT EVENTS—ALL ON WEDNESDAY EVENINGS**

| | | |
|---|---|---|
| **JOSEF HOFMANN** | PIANIST | NOV. 6 |
| **PAUL ROBESON** | BARITONE | NOV. 27 |
| **VRONSKY AND BABIN** | DUO-PIANISTS | DEC. 11 |
| **DOROTHY MAYNOR**<br>WINNER—1940 TOWN HALL ENDOWMENT SERIES AWARD | SOPRANO | JAN. 8 |
| **IGOR GORIN** | BARITONE | JAN. 22 |
| **YEHUDI MENUHIN** | VIOLINIST | FEB. 12 |
| **EGON PETRI** | PIANIST | FEB. 26 |
| **LOTTE LEHMANN** | SOPRANO | MAR. 12 |

**PRICES for the 8 EVENTS** \$8 · \$10.50 · \$14 · \$17.50 · \$20 Tax Exempt

Deposit of \$1 on each subscription seat will hold reservation until Oct. 1st—Present subscribers have until April 1st to renew; public sale opens April 15th, but reservations should be placed at once to be filled in order of receipt. Tickets for single events, if available, will be placed on sale October 30th at \$1; \$1.50; \$2.00; \$2.50; \$3. Address Box 3, Town Hall, 123 West 43rd Street, New York City.

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## Negro Spirituals.

Correct

2-17-40

Dear Sir--Negro Spirituals are songs that were originally extemporized and sung by the Negro slaves in the Southern States of America. They are the most spontaneous form of music that we know, apart from some odd snatches of folk music of the people of Great Britain.

They are called spirituals because they are deeply religious, ~~and express, in nearly every case, the~~ longing of a burdened soul to be free and to be taken by angels to Paradise. They are essentially the music of bondage, and yet so sincere, simple, so haunting in their strange rhythms, that they have fascinated millions of people all over the world.

"Swing Low, Sweet Chariot," "Go Down, Moses", and "I've got a Robe," are among the more famous.

Though the Negroes are no longer enslaved, their old gift of sudden music has not left them. I have read, for example, that many Negroes are rendered homeless by the Mississippi Floods, expressed their grief at the disaster in song; an inherent common occurrence or custom with the people of Nigeria. An occasion such as a house being burnt down, or any tragedy, might cause the

Eng.

Negro

origin of a spiritual. When a new song was born, it usually began with a new melody hummed by one person. After the tune was caught, all those standing round would join in increasing the strength of the melody and adding harmony.

Professor Fredrick Hall says that "the Negro Spirituals express a sympathy of feeling between words and music not always found even in the compositions of learned musicians".

At first the songs were not written down, but carried from place to place in the minds of the Negroes.

"As they are deeply religious they should not be sung in such a way as to cause laughter or ridicule. Instrumental accompaniment always spoils the effect.

"The spirituals show the character of the people in whose hearts they had their being, expressing patience, simplicity, sincerity, and the firm belief in the God of all mankind.

Incidentally, I was shown Miss H.M. Douglas's vivid pen picture on the same question, in one of your contemporaries, which is most touching; especially as a lady from the spot and one of the direct descendants of our kith and kin as have passed through that awful grill by tasting the sour salt of Hell on Earth at the Carribean Sea

"At hac etiam servis semper libera fuerunt timerent gauderent, dolerent, suo potius quam alterius arbitrio".

Yours faithfully,
GEORGE ALDER

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Time

7-3-40

Negro

▶ Likeliest, folksiest of last week's newcomers was MBS's *Sheep and Goats Club*, an all-Negro jamboree with an all-Negro studio audience (Wednesdays 8 to 8:30 p.m. E.S.T.). Entrepreneur is colored Actor Richard Huey (*All God's Chillun Got Wings, In Abraham's Bosom, Porgy*), a Harlem big shot who runs a barbecue near Lenox Avenue called Aunt Dinah's Kitchen, and operates on the side a theatrical booking office for Negro talent. As Bossman Huey explained the setup: "Over on the right here we got the sheep. . . . They sing hymns, and they preach sermons and they is taken up with the spiritual side of life. Then over on the left here is the goats. . . . Among them I see gamblers, a couple of cake-eaters, some jitterbugs and some rug cutters."

First the sheep sang *Oh, I Got a Little Brother in the New Graveyard*, then the goats did a juke-joint caper, *Let the Deal Go Down*. Brother Wilson preached in the words of the great James Weldon Johnson.

RICHARD HUEY

*"I see gamblers . . . cake-eaters . . . rug-cutters."*

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Atlanta, Ga. Journal
October 20, 1940

## Southernaires Sing Here Monday Night

The Southerners, one of the most popular vocal organizations now appearing on stage and radio, will sing a concert of typical songs Monday evening, at 8:30 p. m., in the City Auditorium under the auspices of the Booker T. Washington High School.

Three centuries of Negro music—including African chants, spirituals, slave songs, popular songs—are included in the repertoire of the Southernaires. They also sing ballads and the classics.

Composing the personnel of this exceptional group are Homer Smith, first tenor; Lowell Peters, second tenor; Jay Stone Toney, baritone; William Edmondson, bass, and Spencer Odom, piano accompanist.

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Knoxville, Tenn. Journal
December 23, 1940

## *Five Negro Choirs Will Give Pageant*

Five Negro choirs and approximately 100 night school students of Knoxville College will present a candlelight open air pageant tonight at 8:15 p. m. on Knoxville College campus.

The Christmas pageant, "A Child Is Born," can be viewed from College Street. The choirs will be under floodlights. Many popular Christmas carols will be sung. Students and choirs have been preparing for the pageant for several weeks.

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## DOROTHY MAYNOR GIVES TELEPHONE RECITAL; FINDS IT'S A HOAX

Washington Tribune
Washington, D.C.

NEW YORK—Miss Dorothy Maynor, sensational soprano of last season, was the victim of a hoax on Friday night through which she bestowed several hundred dollars worth of free singing to someone at the end of a long distance telephone wire.

NOV 2 1940

She was giving a concert in Utica, N. Y. During an intermission a call came from New York, supposedly from NBC. Olin Downes and Kerstin Flagstad were waiting at the studio for a Red Cross broadcast, the voice said. Why wasn't she there? Miss Maynor was flustered, for she knew of no such engagement.

Then the voice suggested that everything could be put right if Miss Maynor sang over the telephone so a record could be made of her voice which would then be re-broadcast. Miss Maynor obliged. The next day she learned it was a hoax.

MUSIC - 1940

Atlanta, Ga. Journal
December 18, 1940

# Blake

## Says "the Singing Redcap" Atlanta Boy, Here Thursday

### By MORGAN BLAKE

ATLANTA MUSIC lovers will have their first opportunity Thursday evening to hear a local singer who has won distinguished success as a concert artist.

Parker Watkins, "The Singing Redcap" and a graduate of the local public schools and Atlanta University, is to sing at the First Congregational Church, 105 Courtland Street, northeast.

Dr. John Clarence Wright, minister of the church, has written concerning the meeting and given some interesting facts about Watkins. His letter follows:

Dear Mr. Blake:

"We are presenting at the First Congregational Church on Thursday evening, at 8 o'clock, a man and an artist in whom, I believe, the people of Atlanta would be particularly interested. He is a local boy, a graduate of our public schools and a former student at Atlanta University. His success sounds like a story from Horatio Alger.

"A year ago, unemployed and broke, he wandered into the Pennsylvania Railroad Terminal where Christmas music was being played upon an organ installed there by a famous music concern. He joined in the singing of the carols. So extraordinary was his voice that the organist invited him to come forward and sing while he played. Daily he did this during the Christmas season, attracting ever-increasing crowds and public notice. He sang alone and directed the huge crowds of travelers in the mass singing of the Christmas carols.

"News reporters and noted columnists like Edwin C. Hill wrote him up. He was heralded as the "Singing Redcap" and the "Railroad Station Troubadour." Some, a little more extravagant in their praise, hailed him as a second Caruso. The upshot of it all was, that before the end of the year, the former unemployed redcap was under contract for $100,000 as a concert artist.

"His appearance here Thursday night is his first in his native town since he came to fame. I believe the people, both white and colored, will want to give Parker Watkins a hearty welcome. I know, too, that what he has accomplished is the thing your great paper delights to endorse.

"Yours cordially,
"JOHN C. WRIGHT."

**The California Game**

"Suppose there is a foot of snow on Grant Field on the morning of the day Tech is scheduled to play California, what would you do?"

This question was put to Coach Alexander as a number of us were discussing matters of general and local import the other day.

"Well," said Coach Alex, "I'd get Dodd and Tharpe and the members of the B team to shovel it off and we'd go on and play in the afternoon."

"We only had that experience once in the history of Tech football," said Alex. "It was on a Thanksgiving Day some 30 years ago. It snowed in the morning and we had to shovel it off the field to play."

The Tech Yellow Jackets are back in uniform now, practicing for the final battle of the campaign against the University of California on December 28.

It should be a spectacular battle. California played the Stanford Rose Bowlers a very close game, losing by 13 to 7. The Bears on one occasion lost the ball on downs on Stanford's 1-yard line. A touchdown here might have meant victory. California defeated Southern California impressively.

The Bears may have too much power for Tech, but any ball club that has not thoroughly scouted the Jackets' passing attack is likely to experience a most uncomfortable afternoon. And the University of Georgia team will agree that it can be scouted thoroughly and yet prove devastating. Tech was scouted by Georgia in every game and the entire Bulldog team witnessed two of the games in Atlanta. But the Tech passes almost wrecked Georgia in Athens. The score, as you remember, was 21 to 19.

What are the odds for a good day for the ball game on December 28? I'd say the chances were about three out of five that the battle will be under ideal conditions. The last time they met at Christmas time here it was like a spring day in Atlanta.

**A Visit That Was Tops**

Of all the football trips I have taken to the West Coast that trip with Tech two years ago to San Francisco always will rank tops. It was a week of real relaxation and delight, without the frightful nervous strain attending Rose Bowl games. We all knew the Tech team had no chance to beat the Bears, and when the Southerners held the mighty team scoreless for three quarters it was an entirely satisfactory performance.

The California official family were ideal hosts and they gave us a royal time. When they visit Atlanta this month it is going to be very difficult to match such hospitality, but we've got to do it

A warm friendship has existed between Tech and California since the Rose Bowl game some 12 years back. It is one of the finest relationships of the gridiron.

**Tech's Unique Record**

Did you know that Georgia Tech is the only football team in the country that has won games in two of the famous Bowls? Tennessee won the Orange and lost in the Rose. Tulane won in the Sugar and lost in the Rose.

No western team has won in two bowls, inasmuch as they only play in one. No Eastern team has done it. But Tech won in the Orange and in the Rose.

I mentioned this fact to Coach Alex and also suggested that when Tech gets an opportunity to play and win the Sugar Bowl, it will be a grand slam. Instead of thrilling at such a prospect, Coach Alex glared at me and shouted:

"We've got about as much chance of doing that as for you to have $10,000 in the bank," which would seem to lengthen the odds considerably.

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Bartow, Fla. Record
December 6, 1940

## Negro Singers To Give Program Sunday Night At Mt. Gilboa Church

A group of 25 or 30 Bartow colored male voices will put on a special program of song, Sunday at 7p. m. at Mt. Gilboa Baptist churct.

Several of the singers expect to be drafted for military service in the near future and the program has been arranged at this time so that the full number can take part.

Special seats will be reserved for the white citizens to whom a cordial invitation is extended by Rev. A. L. Washington, pastor.

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**5,000 HEAR SINGERS**

NOV 28 1940

A

Iowa Bystander

Des Moines Iowa

Birmingham, (By Robert Durr for ANP) — Five thousand Negroes jammed the municipal auditorium here Sunday afternoon to hear singers from Fisk university, Alabama State Teachers' college, Alabama A. & M. college, Miles college and NYA choruses from all sections of the state as the Negro Exposition of Progress was started. At no time in the history of Birmingham has such a crowd turned out to a purely educational and cultural program. A large group of whites was in attendance.

At my invitation as chairman of the Exposition Executive committee, Mrs. Mary McLeod Bethune flew to Birmingham to deliver the keynote addrerss. Altho Mrs. Bethune intimated she would only bring greetings before going to the auditorium, when she saw that great mob of people she was so moved that she made the most masterful addres ever delivered by a Negro woman in Birmingham.

# Robeson, Man of His People

Daily Worker

## Negro Actor-Singer's Fight Against Jim-Crow Is Fight for Millions

NOV 2 5 1940

New York, N.Y.

By John Pittman

SAN FRANCISCO.

The San Francisco Opera House audience called Paul Robeson back for seven encores and when the last sustained din of applause failed to bring him back again they streamed into his dressing room for a handshake, an exchange of greeting, perhaps an autograph.

That was the way people acted in New York and Chicago and Los Angeles, too. There is something about the way he sings "Go Down Moses," especially the way he booms aloft that inspired demand, "Let my people go!" which makes the audiences everywhere behave that way.

In store for everyone who hears his exultant, challenging "And you know who I am—America!" of the "Ballad for Americans," there is an unforgettable experience. It stirs hot blood and sets spines to tingling, minds to working, spirits to rising. It is artistry at its best—and something more.

That something more, that incomparable artistic expression is probably the thing that brings Robeson's audiences to his dressing room after performances, that impels admirers of the artist Robeson to seek acquaintanceship with Robeson the man. Perhaps it is the same kind of power that moved Napoleon, on first seeing the poet Goethe, to declare with unreserved esteem: "There is a man."

### *His Rank And Place*

The man's appeal is universal. London took Robeson to its bosom, and workmen digging in the street would drop their shovels when he passed to shout a hearty "Hello, Paul," and the people of the land of socialism hailed him as "a man of the new epoch."

To the African people, he is a champion of the cause of freedom. Chiang Kai-shek's Nationalist Government is grateful that he sang to raise funds for that one-fourth of mankind whose struggle has made Free China a major world power. And the people of Spain, whose day shall dawn again, will never forget that he brought cheer and hope to valiant Loyalist soldiers at a time when Spanish democracy was Western Europe's bulwark against fascism.

Beloved and honored by the world, acclaimed and revered by "the nobodies who are everybody and the everybodies who are nobodies"—such is the high rank and enviable fortune of Paul Robeson. And Robeson the artist could very well retire into himself and rightly feel content with life and the rewards of signal talent. But not Robeson the man. The world, alas, still hath too much of misery and woe.

### *'The American Way'*

It was after his recital here, for example, that Paul Robeson sought a plate of food in the most cosmopolitan section of metropolitan San Francisco, in the North Beach area, where live and work a mixture of people from every section of the globe.

**Yet, it was Joe Vanessi's place —mark the name!—that refused him service!**

**Joe Vanessi refused to serve Paul Robeson a plate of food! Vanessi does not serve Negroes.**

To Robeson, the incident was no worse than hundreds of thousands of similar incidents that preceded it in the 42 years of his active life. Vanessi's place is not unique. There are hundreds of places like Vanessi's in San Francisco, millions in the United States. Vanessi's place is an American institution, an American tradition, a prototype of "the American way."

For 15 million national kinsmen of Paul Robeson, Vanessi's place IS America. And that is part of the misery and woe of which this world is too, too full.

But more than that Vanessi's place is for the most of mankind THE WORLD. And the incident at Vanessi's is a way of life that exists in fully five-sixths of the inhabitable earth.

There is great and awful tragedy in the fact that Vanessi, the immigrant, whose ancestors formed the "colonial serfs" of American big industry after the slave-owners' rebellion, refused to sell food to a son of the best blood of America, the blood of the runaway slave who became the Reverend Mister William Robeson of Princeton, whose Bantu ancestors grew the tobacco and rice and cotton that founded the economy of the United States, and that no other hands but theirs could grow.

It is this tragedy which will not let Robeson the man be content with the glory of Robeson the artist. For the man Robeson sees its counterpart in every war-accursed land. Senegalese against Libyan, Libyan against Ethiopian, Ethiopian against Sudanese, Sudanese against Arab, Arab against Syrian, Syrian against Indian, Italian laborer against Greek laborer, German workman against English workman, Japanese peasant against Chinese peasant—what, pray tell, will any of them gain by victory or lose by defeat? Poor white against Negro, Negro against poor white, native born against immigrant, immigrant against Negro—what have any of them gained? What can they gain?

### *An Integrated Personality*

Only more misery and woe, declares Robeson; and by that remark he reveals the qualities of mind and character that render the man Paul Robeson unique among a multitude of contemporaries. For this principle of the basic unity of mankind is at one and the same time Robeson's philosophy and the expression of his own personality.

Paul Robeson is a fully integrated person. There is no gulf between the artist and the man; they are a unity. There are no contradictions between his feelings and his recognition of necessities, between what he thinks and what he does.

He puts a demand in "Let my people go!' because he actually demands it. He gives a lilt to "Peat Bog Soldiers" because he actually feels the emergent challenge and power of oppressed humanity. He sings for China because the believes the victory of a Free China is a victory for the unity of free nations in a peaceful world.

### *Philosophy Of Unity*

Daily Worker

The theme of unity dominates his studies and his art. His repertoire are people's songs—Negro spirituals, Irish ballads, Jewish and Russian and English folk songs.

Characteristically, he stresses always the similarities in the cultures of peoples, never the differences.

Doubtless there will be those versed in psychological science (sic!) who would explain this bent on the basis of Robeson's early development. They would perhaps suggest that the sensibilities of the youthful Paul were seared by the artificial emphasis on national and racial differences in the ultra-swank, lily white town of Princeton, New Jersey. Persons inclined to religious persuasions might find the genesis of his philosophy in the influence of his father's profession and his own duties as assistant in the parsonage and the Sunday school.

New York, N.Y.

### *His Viewpoint Unique*

Perhaps his early realization that no amount of personal prestige and eminence—not his Phi Beta Kappa key, nor his eleven varsity letter at Rutgers; nor his admission to the bar after a brilliant law school record; nor his outstanding successes as Jim Haris in O'Neill's "All God's Chilluns Got Wings" and as Brutus Jones in the same author's "Emperor Jones"; nor the surprising success of his first recital with Lawrence Brown and the subsequent rise of his fame as a singer—perhaps the early realization that none of these personal achievements would overcome the man-made barrier of racial and national discrimination left so deep an impression on his character as to determine his continuous seeking for unity. In point, by the way, is the fact that the title of his valedictory address was "Inter-Racial Relations."

All this speculation aside, however, it is vastly more important to realize that Robeson's grasp of the inter-relations between nations and the common necessity of all oppressed peoples for unity is virtually a unique viewpoint among formally educated American Negroes. With few exceptions, among whom Robeson is outstanding, the college bred Negro is so preoccupied with the fact of national differences as to remain practically indifferent to the struggle of fully two-thirds of the world's population whose problems are identical with his own.

Robeson emerges head and shoulders above most of his contemporaries in the fundamental matter of a realistic grasp of the nature of social change. And when to this intellectual attribute is added his ability to "suit the action to the words," the full stature of this great individual becomes evident.

It is plain from all this that the greatness of Paul Robeson is at bottom a reflection of his identity with the life and objectives of the Negro people and the other oppressed nations throughout the world. His personal attributes are those best able to express the aspirations and desires of these peoples.

NOV 2 5 1940

This high place inevitably comes to hold grave responsibilities of leadership. But there are several reasons why Robeson will accept and carry through such responsibilities with the same degree of thoroughness with which he moves an audience. The first of these is, of course, the well known fact that he has steadfastly refused and will continue to refuse offers to sing before Jim Crow audiences.

This is in line with his policy of refusing to participate in plays or motion pictures which caricature or discredit his people. Needless to say, offers for such participation have been abundant, and there are very few persons in Robeson's profession who would not accept them. But Paul prefers to sponsor and develop a national Negro Little Theatre movement, and encourages the youth of his people to train their talents in acting and playwriting.

# *Who "Discovered" Dorothy Maynor?*

DEC 2 1 1940

THE esteemed Norfolk Ledger-Dispatch, whose editor, Mr. Douglas Gordon, is, in addition to being a good editor, an authority on matters musical and dramatic in art expression, contends quite properly, that Dorothy Maynor, the newest star in the firmament of American singers, was not "discovered" by the renowned Mr. Sirgei Koussevitzky, as the newspapers and critics have so widely proclaimed, but that the brilliant young Norfolk singer was discovered by her first and former teacher, Dr. R. Nathaniel Dett, who has achieved much distinction as an author and composer and teacher and director. Dr. Dett, who is now director of the exclusive Bennett College School of Music, was formerly head of the School of Music of Hampton Institute, of which Miss Maynor is a product.

Journal & Guide

Dorothy Maynor's family background was musical and when she went to Hampton she possessed, of course, not only her native tongue, but the benefits of a musical inheritance.

It was not long before this talent of hers was discovered by Dr. Dett, who had an uncanny talent for locating musical diamonds in the rough and polishing them in amazingly short periods of time into competent soloists and choral groups.

Dr. Dett has testified to Miss Maynor's unerring musical ear. She received her first chance to do solo work after a brilliant surprise triumph to fill in for a regular soloist with the Hampton Choir at a Boston concert. This was in her earlier days at Hampton.

Norfolk, Va.

The reviews of the concert by competent critics in Boston, in New York, in Washington, and in numerous other cities which the choir visited, as well as on its memorable European tour, testify to the recognition she received then as a potential musical great.

It is of record that one of the earliest and most enthusiastic of these earlier discoverers of Miss Maynor was Mr. Gordon, who wrote notably bly prophetic words when she sang in Norfolk in the Fall of 1930, with the Hampton Choir.

Dorothy Maynor was discovered long before Mr. Koussevitsky was persuaded to hear her at the Berkshire Festival. She was known to have a great voice, and those who realized and nurtured her talent and contributed to her training for the concert stage are, therefore, entitled to full credit.

Koussevitsky is due credit no less. His splendid contribution, however, was in lending his great name and influence to a national recognition of her talents. Koussevitsky in his acclaim of Miss Maynor simply provided the final push that opened the doors of opportunity and made possible an almost unique professional debut in New York. Thenceforward, it was up to Miss Maynor, and she has more than made good.

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# Down Beat Magazine Makes Survey

Journal & Guide
Norfolk, Va.

## Most White Units Capitalizing On Negro Arrangers

DEC 1 4 1940

CHICAGO, Ill. — Contending that race swing bands are "no longer the box-office attractions they were a few years back," an article by R. L. Larkin appearing in December issue of Down Beat, the professional musicians' newspaper, startlingly points out several reasons why "colored bands are no longer distinctive as they once were."

Larkin's article concludes by suggesting several steps by which race bands can "regain their lost laurels." In the December 1 Down Beat the same writer pointed out that all the top Negro bands, from Ellington, Basie, Lunceford and Kirk on down, were "slipping." In his analysis of the "decline" of the Negro band, Larkin asserts that:

### USE SMART TRICKS

"Many a white band, by hiring Negro arrangers, has utilized colored tricks to excellent advantage In 1930 the Whitemans, Warings, Vallees, Lowns, Lombardos and all the top-ranking white bands ployed strictly, and exclusively 'white' music.

Today the top bands, Goodman Miller the Dorseys, Krupa, Herman, James, Barnet and most all the rest use nothing but Negroid music. Most all of them have Negro arrangers. Thus the colored bands are no longer distinctive as they once were. The whites are successfully stealing their stuff.

"Showmanship counts, too. Duke Ellington and Count Basie, who at this writing are leading all sepia orks in the Down Beat swing poll, are poor showmen. Fine music is not enough. The public wants a show. Cab Calloway had the right idea back in 1931-33. He pranced around, dressed in white tails and with a tall hat, and 'sold' his band via his vocals and dancing. Today the bands don't give. They expect their music to sell.

"But how can the music sell when its approximately the same as that played by a score of white bands?

"Conditions today are tougher than they were two or four years ago. There are hundreds of new bands. And in order for them all to work, agents have chiseled and cut throats and prices until today it is common practice for a band to take a hotel job, with radio wires, and expect t oactually lose wires, and expect to actually lose pending upon its payroll. Glenn Miller, the Dorseys—all the big white bands lose money playing locations. But they get airtime, and rest. After a month of both they can go out on the road and make it up.

Journal & Guide

### JITTERBUGS NOT AROUND

"Colored bands don't get location spots as white groups do so a colored orchestra cannot soak up airtime and then hit the road and clean up. It has to hit the road all the time. It's tough. Many a Negro musician's health cracks. and the pay isn't high.

"Many musicians cussed and poked fun at the swarms of jitterbugs of the 1937-39 period. But those kids knew no color lines and to them Chick Webb and Count Basie were as fine to jig to as Goodman or Shaw. Those kids aren't around now as they once were, and musicians and leaders are suffering. Ballrooms and theaters, as well as hotels and niteries, want those patrons who spend money—lots of it. Coca-Colas bring little profit. Kids buy cokes. So the corn and schmaltz crews get the call. Once again the Negro band hits the road. The doors are closed to them.

"Records remain the big bet for bands. Erskine Hawkins would be dogging it as he was a year ago had he not hit upon Tuxedo Junction early this year. Even now he's not getting fat financially. Records make Andy Kirk, the Ink Spots, Count Basie, John Kirby Jimmie Lunceford and Duke Ellington. Duke is the only colored band who has had a good spot and airtime this year. But it is his records, coming out every other week, which is making him a potent contender with Goodman for top honors in the Beat's current poll.

Norfolk, Va.

"What's the answer?

"Colored bands can come back. Still the most important factor is recording. Get the band on records and pray that an original can 'catch' in the juke-boxes. Pay some attention to showmanship. That's where the ofay combos have it all over the sepians. Work up novelties, sharpen up the wardrobe, stress showmanship when a man takes a solo. It needn't hurt the band's music. Get airtime? Yes. But only your booker can provide that.

"Negro bands are in a temporary lull which will break up as soon as some bright Negro leader comes out with something new; something the public wants and is not getting now. Until a leader figures out that angle, and tosses in better showmanship to boot, conditions will remain tough for Negro musicians. Maybe 1941 will see better times. But no good fairy will bring them. It's up to the musicians and leaders. It's their brains against the public's. But it's up to the musicians to do it. Remember, the public doesn't give a damn."

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# Famous Singer To Give Gifts

Phila. Tribune
Phila. Pa.

## Others Remember Poor, Imprisoned, Sick For Christmas

DEC 1 9 1940

**By G. JAMES FLEMING**

Marian Anderson, beloved concert artist and Philadelphia's outstanding citizen, will put on a merry Christmas party next Monday, but there will be no popping of champagne bottles and no ermined guests from the Social Register.

Instead, "Our Marian," Philadelphia's gift to the world of music, will rush here to act as Santa Claus to 100 little boys and girls—little boys and girls picked by the Department of Public Welfare—and whose stockings can stand a little extra load.

For several years, Miss Anderson has been sending Christmas baskets to a number of people, but this year, she has wanted to share more largely with more neighbors—and, "what better way than bringing joy to little children.", she must have thought.

### At O. V. Catto

So, on Monday, 3-5 P.M., at the O. V. Catto Auditorium, 16th and Fitzwater streets, there will be a tall Christmas tree, with bright lights, and a "real Santa" and beautiful colored dolls, and footballs, and candy and apples and oranges.

And Miss Anderson, who has spent Christmas in many lands, will be present in person to join in the singing of Christmas carols, and in the games.

The 100 children, who will be the guests of the internationally famous singer, have already received their tickets of admission, and only those can be accommodated this year, but Miss Anderson is looking forward to another Christmas when she can play Santa to many more young people.

### Christmas With Family

Miss Anderson, as usual, will both give and receive in her own family circle. She always succeeds in surprising her mother, Miss Anna Anderson, her two sisters, Mrs. Ethel DePriest and Miss Alyce Anderson, and she knows no limit when it comes to her nephew, James Anderson DePriest.

Asking little hers Miss Anderson still becomes speechless, when she comes across "some little something" that is meant for her, like the ivory midget radio she found in her stocking Christmas, two years ago, and the blue and maroon pajamas her sisters gave her last year.

This year Miss Anderson will pass the Christmas holidays in her Connecticut home, where her family will join her.

The O. V. Catto Elks, through Magistrate Edward W. Henry, are cooperating with Miss Anderson, by donating the use of their building for the festivities.

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Chattanooga, Tenn. Evening Times, Dec. 17, 1940

# Good Evening

By BUSS WALKER

Looking back over the baseball meeting in Atlanta recently, the high spot of the week that keeps recurring to mind was the big banquet on the last night of the meeting.

Entertainers were brought in from New York for the floor show, but couldn't hold a candle to the Big Bethel colored choir, Graham Jackson, colored pianist, or Billy Beard, the old minstrel man, who acted as master of ceremonies—all from Atlanta and the deep sotuh, suh.

Judge Landis was the center of attraction as he sat with the speakers, elbow on the table and white-haired head resting in his hand while he listened with evident joy to the singing and playing of the Negroes. President Trammell Scott, of the Southern association, acted as toastmaster and introduced each of the honored guests. First was the mayor of Atlanta, who turned a welcome address into a chamber of commerce speech from force of habit, dwelling at length on the many advantages of the city of Atlanta over her sister cities and some of the great, internationally famous citizens that she has given to the world.

## Uncle Remus

Of particular interest to the Chattanooga party was Mayor Hartsfield's story of Joel Chandler Harris and his colorful description of the stories of Brer Fox and Brer Rabbit and what they had meant to children throughout the civilized world, since Joel Chandler Harris was the father of our own Julian LaRose Harris, executive editor of The Chattanooga Times and The Evening Times.

The most touching scene of the evening occurred when Toastmaster Scott called upon Connie Mack, most beloved of all baseball men, to rise from his chair somewhere in the vast dining hall so that he could be introduced. Judge Kenesaw Mountain Landis, tired and weary as he was after climbing over Kennesaw mountain and attending all the festivities of the meeting, was the first to his feet to lead the deafening roar of applause in salute to the grand old man of baseball.

Thanks to the trusty rifle, steady nerves and keen eyesight of Ki Ki Cuyler, the old moose hunter, we had the pleasure of attending a moose-steak dinner with mint jelly and all the trimmin's recently.

**Moose steak is a delicacy that is worth all the trouble that the hunters are forced to go to in making the kill.**

To reach the moose country up in Canada, where Cuyler goes hunting each winter, it is necessary to drive several hundred miles back into the wilderness. At the end of the motor road the party boards a motor launch and travels until the streams become too small and rough, from which point the rest of the trip is made by canoe and includes several long portages.

After making camp in the moose country, the hunters start out at daylight, climbing ridges and crawling over one big windfall after another until one of the big animals is spotted feeding down in some lowland. He may be located in the second valley over from the camp, or it may be the third, fourth or fifth, depending on your luck and the ability of your Indian guide.

## After the Kill

After the kill, if you're still lucky and make a kill, the big 2,000-pound animal must be dressed and quartered, and then comes the problem of packing the head and the meat over the rocky ridges and the big windfalls, out through the heavy underbrush and back to the camp and the canoes. You may be two miles from camp, or you may be ten.

The head and the quarters weigh from 200 to 400 pounds each and must be packed out over the same rough route you came in. The hind quarters, and they are the short ones, will stand several inches higher than a man's head, and the front quarters are several inches taller than the rear ones.

After the meat and the trophy are packed in to camp, they must still be brought out in the canoes and packed over the portages. Since the weather is below freezing, there is no trouble about spoilage until the railroad is reached, and then the meat must be shipped in a refrigerator car to save it.

A person down in this country who receives a quarter of the choice meat without having to go back into the wilderness after it, is indeed lucky.

Just in case you have never tasted the delicacy, it is a little stronger, a little sweeter and has the same wild flavor of bear meat, but is much more tender and palatable.

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Darlington, S. C. News & Press
December 12, 1940

# NEGRO SPIRITUALS AT LIBERTY THEATRE

Attention is called again to the annual concert of Negro Spirituals at the Liberty Theatre Sunday, December 15th, at 4 p. m.

Since 1923, colored friends of the Tuberculosis Association have contributed, materially, each year to the tuberculosis seal sale campaign, through similar benefit concerts, which have always been well attended by the community. Last year, $30.65 was received from the free will offering taken at the door.

The public is requested to support these singers and show their interest by attending their 1940 concert, which promises to be most enjoyable. Several requests for special old spirituals have been received, such as, "Swing Low, Sweet Chariot", "Steal Away", and "I'm Going to Get Ready," etc.

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Columbia, Tenn., Daily Herald
December 28, 1940

# Colored Chorus To Give Musical Program Sunday

Presenting a miscellaneous program of "Words and Music of Harmony and Praise," which will feature familiar negro spirituals, the R. Nathaniel Dett Choral Society of the College Hill High School (colored) will give a program at the Princess Theatre tomorrow afternoon at 5:30 o'clock under the sponsorship of the Schubert Club.

Among the numbers which will be featured are "I'm Troubled," "Down Dere," "Go Down Moses," "Swing Low Sweet Chariot," "Deep River" and "Listen to the Lambs."

Solos will be given by Charles Perkins and Carl Wingfield, with special numbers by the Glee Club and the Women's Chorus.

This chorus is composed of approximately 100 voices from the College Hill High School, augmented by more mature voices which have been trained at such institutions as Fisk University, Lane College, A. & I. State College, Tuskegee Institute and Knoxville College.

There will be no charge for admission but a free will offering will be taken for the benefit of the choral society.

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Dyersburg, Tenn. Gazette
December 20, 1940

# Carolers Will Sing Tonight

**Funds Will Go To The Negro Goodfellow Program**

Negro carolers will begin a tour of the city tonight, Friday, singing for benefit of the Negro Goodfellow program again this year, it was announced today.

In going out to seek the aid of white friends with their program, the carolers will be ably assisted on their singing tour of the city this year by the Bruce high school chorus directed by M. L. Morrison.

The Negro Goodfellow Christmas basket program is being directed by the L. and D. Club, with Dr. C. L. Freeland, Ada L. Smith, Hattie Russell, Parthalia Robinson and Georgia Fowlkes as the committee.

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Columbia, Tenn., Daily Herald
December 26, 1940

# Choral Society Of College Hill To Sing Sunday

The R. Nathaniel Dett Choral Society (colored) will be presented under the auspices of the Schubert Club at the Princess Theatre Sunday afternoon, December 29, at 5:30 o'clock.

This chorus of approximately 100 voices comes from the College Hill High School, augmented by more mature voices which have been trained in such institutions as Fisk University, Lane College, A. & I. State College, Tuskegee Institute and Knoxville College. The director is Mozelle Brown and the accompanist is Alma Wilkes. Prof. J. Thomas Caruthers is principal of College Hill High School.

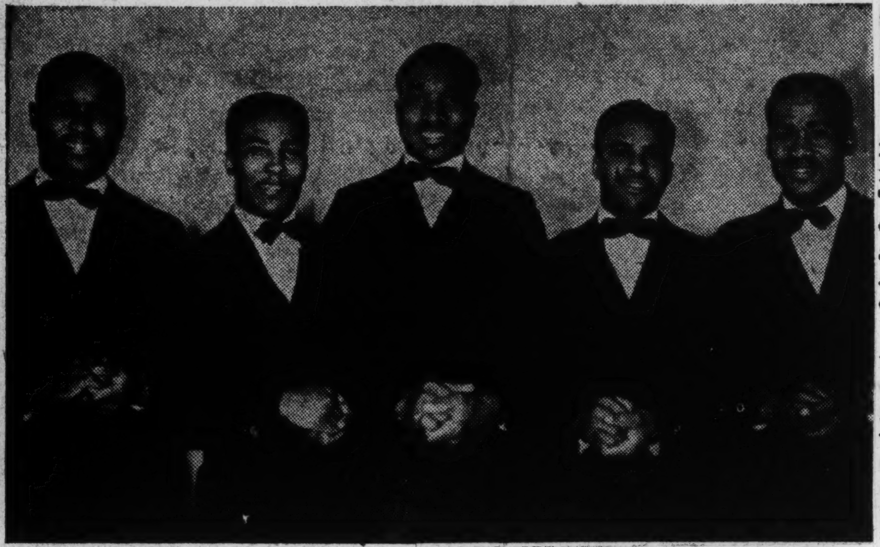
There will be no fee for admission, but a free will offering will be taken for the benefit of the choral society.

The Schubert Club committee consists of Mrs. H. A. Porter, chairman, Mrs. Norman Christley and Mrs. John Blair Jackson.

MUSIC - 1940

Aiken, S. C.. Standard & Review
April 3, 1940

# Schofield School Singers Leave On Tour



Schofield's Male Singers started on their annual Northern Concert Tour on Monday April 1st. This group of Negro boys have been singing together for three years and each year their popularity has increased. So far during the school year that have sung some twenty-four concerts in South Carolina and adjoining states.

The concert tour this year will be an extensive one of three weeks and during that time they will travel in twelve states and sing in the large Northern cities. The boys and the director of the school Leonard R. Brice, will go directly to New York from Aiken and upon arriving they will audition for the Major Bowes Amateur Hour, if successful they will appear on that program in the evening, April 4th. In New York the singers will also sing for the Rotary Club of New York, the largest club of its kind in the world. Philadelphia and the surrounding towns will be the next stop off and there the boys will appear twice daily from April 5th to April 7th before they travel across the state of Pennsylvania to sing at New Wilmington, Pa., on the evening of the 8th of April.

Youngstown, Ohio will keep the boys busy for four days with at least six concerts and one Radio Broadcast over station WMFJ of that city. The group makes its longest stop in Cleveland, Ohio where it will put up from April 12th to April 18th, singing eleven concerts and broadcasting a radio program over Station WGAR. On their way back the boys will sing in Delaware and Berea, Ohio arriving in Aiken to take up school again Monday April 22.

The boys will not be so busy that they won't have time for sight-seeing and trips have already been planned to the Statue of Liberty and the White House. While on the trips the boys stay and get their meals at private Negro homes and Colored YMCA where they will be left ~~each night~~ and picked up in the morning by the director.

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Raleigh, N. C.. News & Observer
April 14, 1940

# Marian Anderson Honored In The National Capital

## American Contralto Will Be Heard Here in Auditorium May 2

Marian Anderson, the great American contralto, who will be heard in recital at Memorial Auditorium Thursday evening, May 2, was accorded the highest honors ever bestowed upon a concert singer in America by the United States government last year.

Supported by the government, she was presented in concert at the foot of the Lincoln Memorial in Washington, to an audience of 75,000, which included Cabinet and Supreme Court members, scores of Senators, Congressmen and other high government officials. It was the first time such honor and nation-wide interest had been focused upon a concert singer in this country, and Marian Anderson received them with her characteristic poise and majesty.

Later, Marian Anderson was invited to sing at the White House before the King and Queen of England. She had previously sung to their Majesties at Buckingham Palace, in London.

Critics everywhere have paid homage to the magnificence of her voice, recognizing in her one of the greatest personalities that has appeared in the field of music within memory of the present age.

In order to make it possible for all races to hear her, the entire orchestra of the Auditorium will be reserved for white people.

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Charleston S. C. News & Courier
April 6, 1940

# Spirituals Concert On Tuesday

The Society for the Preservation of Spirituals, which for several years has devoted the proceeds of its concerts to a relief fund for aged and infirm colored people on its beneficiary list, will present a concert at 8:30 p. m. Tuesday at the Memminger auditorium, it was announced yesterday.

No plans had been made for giving a spring concert, but when members of the relief committee informed the society that it would have to cease giving the old negroes their stipends unless the fund is replenished, the society decided on short notice to make another public appearance.

The members of the society, many of whom have lived on plantations themselves, have made a study of spirituals sung by the rural negroes. The society has made a signal contribution in ferreting out and preserving these old songs, which represent an interesting portion of American folk music.

MARIAN ANDERSON.

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Clearwater, Fla. Sun
March 31, 1940

# Negro Spirituals

There will be a program of Negro spirituals, jubilee songs and dialect readings Monday night at the Mount Zion Negro Methodist Church, corner Eldridge and Alton Streets. The Friendly Four quartet, radio entertainers, will be featured. The program is slated to start at 8:15 p. m. Seats will be reserved for white visitors.

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Winston Salem N. C. Journal
March 29, 1940

# Now Marian Anderson

The city auditorium in Raleigh has been engaged for a concert by Marian Anderson, famed Negro contralto, on Thursday evening, May 2.

This artist, acclaimed by many as America's greatest singer, is paid a high tribute by Arturo Toscanini who says, "A voice like her's is heard once in a hundred years."

But Marian Anderson was denied the use of Constitution Hall in Washington last year by the owner, the Washington Chapter of the D. A. R., on the ground that the hall had been engaged by some other group for the evening in question. This reason was regarded with suspicion by any number of persons whose appreciation of good music was not marred by racial bias. One of these music lovers, Mrs. Eleanor Roosevelt, resigned from the D. A. R. in consequence of what she considered a slight to Marian Anderson.

Several North Carolina newspapers rebuked the Washington D. A. R. anent the Anderson affair last year. Let us hope that nothing comes up to prevent the celebrated Negro artist from appearing in the Raleigh auditorium according to schedule.

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New York Times New York N.Y.

CARNEGIE HALL

FRIDAY EVG., JAN. 3

MARIAN
ANDERSON

5th EVENT HUROK CARNEGIE HALL SERIES

FRANZ RUPP at the Steinway

Tickets Now at Box Office

DEC 15 1940

Raleigh, N. C. News & Observer
March 24, 1940

# Famed Soprano to Sing In Raleigh

## Negro Concert Star to Give Concert at Memorial Auditorium on May 2

Marian Anderson, the American Negro soprano of international acclaim, will present a concert in Memorial Auditorium here Thursday evening, May 2, sponsors announced last night.

On a Southern tour, she will make Raleigh her only concert stop between Hampton, Va., and Atlanta Ga., and the appearance here is expected to attract hundreds of music lovers throughout the section.

Marian Anderson has traveled more than 50,000 miles and sung to more than half a million people since her rise to top-flight concert.

When Daughters of the American Revolution refused to allow her to appear in Constitution Hall for a concert last year, she gave an open-air recital before Lincoln Memorial and drew 75,000 enthusiastic fans. The appearance was supported by the Federal government.

**MARIAN ANDERSON.**

In less than six months, Marian Anderson sang 75 concerts in more than 60 cities, topping her own previous record for the longest and most intensive schedule in concert singing history.

Her story is not an overnight ascent to fame and fortune, nor a single stunning season. Patience and years of small triumphs introduced her to foremost music critics who extolled her beautiful voice as enriched by a vast fund of emotion and deep sincerity.

Following her Atlanta concert last season, the Atlanta Constitution's music critic, Mozelle Horton Young, wrote:

"Marian Anderson gave an Atlanta audience of music lovers, some 6,000 in numbers, one of the greatest thrills of their concert-going life last night at the city auditorium. The unusual quality of her voice is indescribable. There is an intangible appeal and a deep richness that surely must be inherent and almost unbelievable in the scope of her range. From the deep chest tones, so full and majestic and gloriously rich, to the fluent and agile high register, with a middle register that was superbly mellow and beautiful. ıı were delivered with purest legato tyle and perfect vocal placement.

"One of the most appreciative ıudiences I have ever seen heard ıer, and I believe every person :here could not help feeling privileged in sharing something very rare ndeed."

---

Fayetteville N C Observer
April 1, 1940

**MARIAN ANDERSON.**

It is certain that the appearance of Marian Anderson in the Memorial Auditorium in Raleigh will be the basis of no such uproar as that which developed in Washington when this gifted colored woman was denied the use of Constitution Hall by the Washington chapter of the D. A. R., an event which precipitated the protesting resignation of Mrs. Franklin D. Roosevelt from the Washington chapter.

Marian Anderson is recognized by authorities on music as having a voice which appears only once in a hundred years. People who love music will not find their appreciation of her voice in the slightest degree dimmed by the color of her skin and it is safe to say that there will be no untoward incidents in the typical high-south city of Raleigh.

There is a catholicity of talent which cuts across racial lines.

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# Nadyne Brewer In Song Recital

## Assisted by Marian Anderson Glee Club

(By Warren Marr)

"The voice you have heard tonite will be heard thru out the world", Mr. Collins of the WPA Community Service Projtcts ~~prephesied last~~ Thursday evening when Nadyne Brewer appeared in a recital at the Sumner high school auditorium. In commenting upon the voice he compared its likeness to the rarity and quality of precious gems which, when mined or discovered, are often "rough and uncouth". But, after a process of "knocking off the rohgh edges, grinding and polishing", the gem can be burnished into a thing of incomparable beauty. The mezzo soprano's voice has just begun its processing. It is being molded, thru training into one of personifiel sublimity.

Miss Brewer's interpretations were quite adequate and her diction commendable. Possibly the best performed number was Campbell-Tipton's 'A Spirit Flower' which was a displayal of superlative expressiveness However, each number was in itself a concert; for, each was that well done.

maroon and white, is composed of a

The Marian Anderson glee club, in group of well blended female voices. These singers show excellent control even if occasionally they are a little expectant of coming notes. Their diction is good altho there is a tendency to slight final consonants. It is remarkable, nevertheless, that in six months time W H Hackney has developed in these girls such a capable group of singers.

George E. Pierson accompanied both the soloist and the glee club in a sympathetic fashion. Particularly with Miss Brewer did he seem to anticipate her every expression and at each moment he was ready to bring from the piano a like interpretation.

Whether or not the omission of Mr. Pierson's name from the program was an oversight is not known. But he should have been given recognition for his excellent ability as an accompanist.

The program presented was as follows:

Passing By, Purcell; In the Time of Roses, Reichardt; Miss Brewer: Steal Away; I'm So Glad, Dett; Honor, Honor, Johnson; Glee Club: A Spirit Flower, Campbell-Tipton; The Lord's Prayer, Malotte; Ave Maria, Schubert; Miss Brewer: Robin in the Rain, Cain; Over the Rainbow, Arlen; Good Night Good Night, Beloved, Pinsuti; Glee Club: Deep River, Burleigh City Called Heaven, Johnson; Sometimes I IFeel Like a Motherless Child, Miss Brewer.

The audience was a large one and very appreciative

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Knoxville Tenn Journal
December 21, 1940

# *Program Planned By Negro Choir*

Special Christmas music will be presented by the East Vine Avenue Negro Methodist Church choir tomorrow at 11 a. m. Prof. R. J. Tate will direct the group.

The Rev. L. W. Headrick, pastor, will preach. "Thank offering'" will be taken under the direction of the board of stewards.

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Murfreesboro, Tenn. News-Journal
December 18, 1940

# Holloway Singers Give Program At McFadden School

By ADA MANUS

A group of singers from Holloway negro high school entertained in chapel Tuesday morning. We had a picture show in our cafeteria Wednesday afternoon. The show was "Hawaii Calls" with Bobby Breen. It was sponsored by the sewing class under the direction of Mrs. Edwin Crockett.

We are going to have another picture show next Wednesday sponsored by the reading and declamation class under the direction of Miss Marie Couch. The show is "Santa Fe Trail," with Ken Maynard and his horse "Tarzan." Each activity class is sponsoring at least one picture show.

The glee club and the sewing class have already given theirs. We are going to put out another issue of our school paper the "Reflector" this Friday. This paper is printed by the English classes of the seventh and eighth grade room news.

The fourth grade gave a program in chapel recently. We all enjoyed it very much.

The fifth grade is making bookends and door props and many other valuable Christmas gifts, so if you receive a real nice present don't thank Santa, thank the fifth grade. Mrs. Arendale is the teacher.

The second grades are busy decorating their rooms.

Mrs. Crockett's seventh grade room seems to "devance," instead of advance. Mrs. Clyde Newman's room is also decorating.

MUSIC - 1940

# EXPRESSES DEEP FOLK FEELINGS OF THE 'BLUES

*Sidney Bechet, veteran clarinet and saxaphone player, photographed at recent recording session.*

## Recording the Music of the Negro People

**By Milton Howard**

Daily Worker

To students of the music of the Negro people, and in particular of the modern expression known as "hot jazz," the Blue Note Records brings several new recordings of intense interest. They are a two record set called "The Blues" by Mr. Meade "Lux" Lewis, pianist and four sides ("Blues For Tommy," "Rockin' The Blues," "Summertime," "Poundin' The Blues") played by the combination known as the Port of Harlem Jazzmen which includes Sidney Bechet, Frank Newton, J. C. Higginbotham, Teddy Bunn.

The recent Carnegie Hall concert, "From Spirituals to Swing" brought before a large audience the performances of the "boogie-woogie style" of pianism. This kind of playing, with its formal elements of an "obstinate bass," or sometime a "walking bass" accompanied by massed chords, the "fluttered" chord, and other technical businesses, is, of course, not merely a "style" of playing but a mode of feeling. It comes from a certain kind of social experience, originating, as all good music does, close to the dance (the early "stomp"), and develops itself as a method of expression, capable of variety in the hands of a creative player. At Carnegie Hall, the audience heard mostly what they heard last year the things the Negro pianists seem compelled to repeat wearily for the excitement of persons for whom jazz music is bound up inextricably with the accidental and purely peripheral social environment of "dives" in which it was forced to exist at the beginning. For this reason it is almost impossible to hear the Negro players of the 'boogie woogie" style at their best except on records, or in such fortunate, but rare, moments when they are more at home with their audiences than they are at "dives."

### *Revealed as Serious Artists*

It is very difficult for some persons, however, "friendly," to conceive of Negro musicians as serious people and not merely as unique 'performers." It is the distinction of the Blue Note Records that they have insisted on the dismissal of all spurious commercial and jim crow considerations, conscious or otherwise, and have permitted some of the finest jazz musicians in America to emerge as musicians expressing the deepest folk feelings of the "blues," etc.

The latest Meade Lewis recording continues the "blues improvisations" style. The method has its pitfalls; the player may have to fall back on formal elements of the style when invention lags. I think this happens at certain points of the two-record "Bues" series. But they have many passages of eloquence as well.

### *The Playing of Tommy Ladnier*

Of the four sides played by the Port of Harlem combination, the "Blues For Tommy" is the most remarkable. Tommy Ladnier, a gifted trumper player in whose recordings (for example, the recent Bluebird "If You See Me Coming") one may hear jazz playing purged clean of the dross which is so often found with it and which cultist enthusiasm accepts along with its gold. Tommy Ladnier died several months ago, in his early thirties, here in New York, harassed, struck down by the conditions of his life, the kind of purgatory to which capitalist society dooms honest Negro musicians. The tribute which Newton, Bechet, Higginbotham, Bunn and the others pay him in an improvised dirge is, for me, filled with pathos. It is a classic example of what the improvised style can achieve, when its players instinctively impose limits upon it.

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New York N.Y.

## Music Quiz Contest

5-4-40

The Musical Memory Contest of WQXR, the classical musical radio station of New York City, featured little eight-year old Philippa Schuyler April 23 in a quiz sponsored by Martinson's coffee and produced by Lee Jones. Phil- three adult contestants: Rosario Bourdon, well known music conductor, formerly connected with National Broadcasting Co. Mrs. G. Behrens, voice teacher at the Chatham Square Music School, and George Stone, real estate broker and amateur musiican

Age

New York N.Y.

"The number of Beethoven's Symphonies plus the number of Brahms' Symphonies equal the number of operas composed by what other great composer?" the master of ceremonies, Irving Deacon, waited for hands to rise among the contestants. None went up but Philippa's.

"Alright, Philippa, you answer if you can."

5-4-40

"Beethoven composed nine symphonies and Brahms composed four, that is thirteen, and Wagner wrote thirteen operas. I can name them too."

The audience burst into laughter and the questioning continued. Philippa identified sounds, told the ancestry of the piano, gave the names of three great pianists, named four great conductors and their special instruments, and was asked to play all the numbers on a card which was handed her. The little pianist played parts of several Bachs as melody teasers for the other contestants. The high point of the program came when she was asked to play something of recent composition of her own.

"But you wouldn't like my latest compositions," she protested.

"Why not, Philippa?"

"Well, its's called Men at Work and it's about all the noises men make when the are at work building a new sewer."

The master of ceremonies insisted, and she played a modern composition full of air drills and other unusual sounds, much to the delight of the audience.

Philippa tied two of the contestants with 40 points each, and recived a special prize of an autographed book by Deems Taylor The highest score was made by Mrs. Behrens, who, however, did not have as many questions put to her as Philippa.

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Greensboro, N. C. News
April 21, 1940

# NEGRO STUDENTS IN STATE MUSIC CONTESTS

## Over 1,000 Expected Friday At A. and T. College For State Festival.

Over 1,000 negro high school students will be at A. and T. college Friday for the 10th annual state high school music contest and festival. This event has been sponsored for the past nine years as a contest by the high schools of the state. This year A. and T. college is acting in the capacity of the first host college to the event. Local director of arrangements is Warner Lawson, head of the department of music.

Friday's event will also mark the first time the high school musical gathering has been held in the form of a festival, prizes having been awarded to the winners in the various divisions up to this time. No prizes will be awarded at this year's event but each contestant will be graded on a balanced scale.

The contestants entered in the state meet are winners of the elimination contests held in seven districts, Friday and Saturday, April 5-6. The outline of Friday's festival events includes instrumental and vocal solos to be heard in the morning, girls' trios, quartettes, and small ensembles to be heard in the afternoon, and mixed choruses, boys and girls' glee clubs, and bands to be heard in the evening. This is the first time that bands have entered the festival

# 'John Henry' Recalls Songs of Old South That Were Crowded Out by Rise of Jazz

## Broadway Sees Roark Bradford Play That Opened in Philadelphia

Times Picayune

**By Thomas Sancton**
(The Associated Press)

Railroad Bill was the worst old
coon
1-14-40
And he shot McMillan by the
light of the moon.

The old-time negroes thought it was worth the telling so they made up a song and some of them still sing it.

New Orleans
La.

Cross-eyed Sally caught their fancy, too.

She was a big gal with liver lips and kidney feet, so black you could mark her white with charcoal, so cross-eyed the tears ran down her back.

They sing about Bad Stagolee who shot old Billy Lyon, the gambler, with his smokeless .41
"Chief Maloney touch Stack on de
shoulder, and say 'Stack, why
don't you run?'
"'I don't run, white folks, when
I got my fo'hty-one'. . .
"De jedge he found Stack guilty
de clerk he wrote it down,
"Next cold winter mornin' Stack
was Angola bound."

Sometimes they sing of the war in rhymes that the old ones taught them.
"Old Man Page'll be in a turble
rage; when he fine out it'll
raise his dander.
"Yankee soldiers bought his
geese for a cent a-piece and
sent de pay home by de gander."

**He's 'Vanishing American'**

But the old-fashioned Southern negro who sang these tales of his heroes and bad men is the actual vanishing American, in the opinion of many of the writers on the folklore of this country.

Radio, highways, industrialization—all have beaten away his isolation and brought him jazz and blues and June-moon hits to sing in place of his old ring-shouts and "ballats."

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The music was written by a former Brooklyn high school teacher, Jacques Wolfe, who became interested in negro music while stationed at an army post in South Carolina. He is the composer of "Glory Road" and "Short'nin' Bread."

The producer is Sam Byrd, a youthful North Carolinian known on Broadway for performances as Dude in the original cast of "Tobacco Road" and Curley in "Of Mice and Men," and also as the producer of two plays.

"John Henry" opened in Philadelphia a month ago to general applause. It is the product of a suggestion by Wolfe and years of work by him and Bradford.

**Book Brings Tunes**

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Wolfe caught the "true 'ligion," so to speak, tore up his music and set to work on melodies with more of the South and less of Broadway in them.

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ROARK BRADFORD

### Music Composed by Author of 'Glory Road' and 'Short'nin' Bread'

"John Henry said to his cappun:
'Boss,
A man hain't nothin' but a man,
And 'fore I'll be beat in dis sexion
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I'll die wid a hammer in my
han' . . .'

"John Henry had dat pretty liddle wife,
An' she went all dress up in
red.
She walk ev'day down de railroad
track
To de place whar her steel-
drivin' man fell dead."

In other stories he was a giant negro—never quite the size of the lumber country's Paul Bunyan but just as effective—who could love, fight, eat or work like any 10 black men in the Delta. He could sing, too, and make good jokes.

**'A Nat'chal Man'**

"If I ain't a nat'chal man," John Henry says, "den show me a nat'chal man and I'll mock him."

In the cotton-picking country, John Henry was the boy who could pick the cotton. On the river he could shoulder two bales of cotton and conejine right up the steamer plank. On the Yaller Dog railroad he needed two holders just to set the spikes.

In the legends, he always comes to death in a struggle against a machine—tractor, spike hammer or loading winch—and on this point the negro ballad makers symbolically told of the conflict of their whole people with mechanization.

That the ring-shouts and the chanting are disappearing is something bemoaned alike by some white and negro scholars.

Carter Wooderson, negro historian, fears that his people are becoming a "race of imitators."

Lydia Parrish, an authority on plantation songs and the wife of the painter Maxfield Parrish, blames much of this loss of individuality on negro teachers who try to "uproot everything African" by such methods as substitution of the English play song "Farmer in the Dell" for the sing-'em-sister shouting of the old plantations.

"From the fact that Broadway is featuring negro actors, dancers and musicians as never before and the producers of a new negro opera are attempting to teach the Harlem actors to speak and sing like primitive Southern negroes it is clear that this is no time for the negro to be disdainful of his African heritage."

". . . It has come to a pretty pass when the negro who sings a spiritual as only a negro can, is determined to sing 'Nearer My God to Thee,' and the white man who sings a Brahms song to perfection is equally determined to sing 'Roll Jurdan Roll.'"

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Morristown, Tenn. Sun
October 10, 1940

### ROTARY MEETING

Henry Shaeffer was program leader at the meeting of the Rotary club last week when it met at the Kingmyer Hotel. Prof. Blackwelder had a male quartet from the high school to sing several Negro Spirituals which were enjoyed ~~by all~~.

President Pless told the members and guests of the great work that is being done by the Hospital for Crippled Adults in Memphis. Dr. Pless attended the meeting of the directors of the organization recently. Guests at the meeting included Frank Garrett of, Knoxville; David Drinnen of Knoxville Robert Bales Jr. and Mr. Stride of W. Va.

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Nashville. Tenn. Tennessean
November 8, 1940

# Ward-Belmont Violin Recital Given by Rose

By ALVIN S. WIGGERS

The annual violin recital of Kenneth Rose, head of the department of violin at Ward-Belmont, was given Thursday night in the school auditorium before a good-sized audience of students and music lovers from town.

Rose's playing on this occasion was even more brilliant and finished than we have become accustomed to hearing from this thoroughly worth while player. With a program that contained several very interesting novelties, he was evidently inspired to give his hearers his very best.

**GIFTS PRONOUNCED**

His facile technique and rich tone were excellent, and the list of compositions of different periods and countries gave him ample opportunity to display his pronounced gifts to the greatest possible advantage.

Leopold Auer, teacher of Heifetz, Zimbalist and others, was also a teacher of Rose, and Auer's edition of Vitali's "Ciaconna" was the vehicle for showing the vitality and vigor of Rose's tone.

A work not often programmed because of its excessive difficulty is Paganini's Concerto in D, and Rose played the allegro maestoso movement with accuracy of intonation and impressive effect. Randegger's whimsical "Pierrot Serenade" had to be repeated to satisfy the demands of the audience, and Hazel Coate Rose, the splendid and dependable accompanist, had to share in the applause.

**WORK COMPOSITIONS**

Two very interesting and highly original compositions were by John W. Work, who is on the music faculty of Fisk University. "Berceuse," played with muted strings, has a charming melody to an atmospheric accompaniment, and "Cabaret" has compelling rhythm and many unexpected changes of harmonic background.

"The Aquarium," from "Carnival of Animals," by Saint-Saens, was pleasing as a picture of movement behind a cold, glassy exterior, and Zarzycki's "Mazourka" was brilliantly played. Rose's encores were "Londonderry Air," arranged by Kreisler, and "Hills," by Cecil Burleigh.

# Jimmie (Bass) Blanton Now Featured by Duke Ellington On Columbia Recordings

## Former Member of Fate Marable's Aggregation Scoring With Famous Composer And Pianist; Cab Scats New Tune

Call
1-20-40
Kansas City
Mo

NEW YORK.—With this release, Columbia adopts a new name for the recorded "classics" of jazz to be known as "Jazz Masterworks." These are the recordings of famous jazz standards, and new works by the masters of jazz played by the country's great bands on Columbia Popular records. In the future, they will always be distinguished on your release announcements, and double barreled cards by an asterisk referring to them as "Jazz Masterworks."

A glance at the current release will further define this designation of "Jazz Masterworks." On one hand, we find one of the greatest "blues" trombonists in jazz history, Jack Teagarden, playing "Beale Street Blues," a traditional jazz classic composed by W. C. Handy (author of "St. Louis Blues") and first copyrighted in 1917. There have been many recorded performances of "Honeysuckle Rose" since it was first printed more than 10 years ago. But, if there is one "definitive" performance of this great jazz piece it is Benny Goodman's, which receives it first recordings in this release.

**Blanton Featured**

Turning to the most recent pages in jazz or "Swing," we find two compositions "Blues" and "Plucked Again" scored for piano and bass by the man who is probably the greatest composer in jazz history—Duke Ellington. The Duke joins with Jimmy Blanton to produce a record which marks a milestone in jazz improvision. Count Basie plays a new "blues"—"I Left My Baby" and "Riff Interlude," a record which will always be a "demand" item on the dealer's racks. From Gene Krupa comes "Drummin' Man"—a splendid example of current "jive" and magnificent drum technique.

Undoubtedly the most historic record on this release is "Soft Winds" and "Memories of You," played by the new sensational Benny Goodman sextet. This record is destined to hold a high and lasting niche in the hall of jazz.

Here is great popular music which appeals not only to the average record buyer and collector, but to that wider public interested in the old and new vital developments in American music. This is music which enjoys an immediate popular sale among the "hits" of today, but will continue to sell with the "hits" of tomorrow.

**Calloway Listed**

The "hep-hep" man from Harlem dishes up some side-splitting jive on A BEE GEZINDT—currently his biggest request number. The tune jumps and jives in medium swing tempo with the boys providing the choral effect while the "hi-de-ho" man goes solidly to town on the entertaining lyrics. The song is a natural follow-up to "UTT DA ZAY," and has the hop, bounce and humor that makes great novelty material for the nickel boxes. On the coupling, Cab gives a hotcha musical picture of what happens when Tarzan comes to Harlem. The tune is fast jive with Cozy Cole beating out some sizzling African rhythms, while Cab swings from tree to tree on the vocals. An all-round novelty, instrumental, vocal, choral, humorous record with magnetic appeal for Calloway's great public.

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**Jacksonville, Fla. Times-Union**
October 20, 1940

# Whites Are Invited To Hear Negro Choir

White friends of the St. Paul A.M.E. Church singers were yesterday invited to attend the annual musical program of Choir No. 2 tonight at the corner of Johnson and Houston Streets. C. A. Willis is president of the group. The Rev. T. W. Bullard, pastor, said that negro spirituals will be included on the program.

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# Move Grows For Preservation Of Oldtime Negro Ballads

By TOM SANCTON

Adv Tiser
1-18-40
Montgomery Ala

NEW ORLEANS, Jan. 17.—(AP)—Railroad Bill was the worst old coon and he shot McMillan by the light of the moon.

The oldtime [illegible] thought it was worth the tellin[illegible] so they made up a song and some of them still sing it.

Cross-eyed Sally caught their fancy, too.

She was a big gal with liver lips and kidney feet,, so black you could mark her white with charcoal, so cross-eyed the tears ran down her back.

They sing about Bad Stagolee who shot old Billy Lyon, the gambler, with his smokeless forty-one.

"Chief Maloney touch Stack on de shoulder, and say 'Stack, why don't you run?'

"'I don't run, white folks, when I got my fo'hty-one'...

"De jedge he found Stack guilty, de clerk he wrote it down, next cold Winter, mornin' Stock was Angola bound."

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"Ole man Page'll be in a turble rage; when he fine out it'll raise his dander. Yankee soldiers bought his geese for one cent a-piece and sent de pay home by de gander."

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**Barnwell, S. C., People**
October 17, 1940

# NEGRO POETESS GETS VERSES IN ANTHOLOGY

Two verses by Mary Alice Duncan, a negro school teacher of Barnwell, have appeared in a 600-page volume of poems entitled "The World's Fair Anthology of Verse" and published by the Exposition Press, of New York City. The negro poetess' contributions are entitled "Over Here and Over There" and "Two Husbands or Two Wives." Mary Alice, who teaches a small negro school a few miles from Barnwell, has composed a number of poems, several of which show considerable merit.

# Former Oklahoma City Lad Is Given Top Rankings On Down Beat All-Stars Band

Black Dispatch 1-13-40

### Three Other Race Musicians Receive Honors Distributed By The Nation's Official Artist's Magazine: Hawkins Also Named

Oklahoma City Okla.

### Christian Is Goodman Band Member

The complete personnel of Down Beat's 1939 All-American swing band is as follows:

| | |
|---|---|
| **Harry James** | **1st trumpet** |
| **Ziggy Elman** | **2nd trumpet** |
| **Bunny Berigan** | **3rd trumpet** |
| **Tommy Dorsey** | **1st trombone** |
| **Jack Teagarden** | **2nd trombone** |
| **Fletcher Henderson** | **arranger** |
| **Bing Crosby** | **male vocalist** |
| **Ella Fitzgerald** | **girl vocalist** |
| **Jimmy Dorsey** | **alto sax** |
| **Coleman Hawkins** | **1st tenor sax** |
| **Charlie Barnet** | **2nd tenor sax** |
| **Bob Zurke** | **piano** |
| **Benny Goldman** | **clarinet and alto** |
| **Charlie Christian** | **guitar** |
| **Bob Haggart** | **bass** |

CHICAGO, Ill.—Down Beat, the official news organ accepted by the musicians of the nation, announced its annual poll to determine the top ranking performers, placing the names of four Negroes on the All-Stars band. Among the artists selected for the 1939 aggregation was a new comer, Charles Christian, guitarist with Benny Goodman's orchestra .Christian hails from Oklahoma City, Oklahoma, and was discovered by scouts while playing a dance date in one of the Southwest's most popular night rendezvous, Ruby's Grill. Since his migration east he has been one of the regulars in Goodman's band and has been heard on the Camel Caravan radio program, participating in the famous Goodman's Sextet.

Ballots of more than 14,000 musicians were tabulated in two months' voting, and final results, to be published in the January issue of Down Beat, will put Coleman Hawkins, tenor sax; Charlie Christian, guitar; Fletcher Henderson, arranger; and vocalist Ella Fitzgerald all on this 1939 all-American band of bands.

Hawkins, favorite of a decade ago, surprised the swing world by running off with top honors in the tenor sax division, having returned to America only in August after several years of comparative obscurity abroad. Hawkins won out over Chu Berry, Lester Young, Bud Freeman and Eddie Miller in the heaviest voting the poll has ever known.

Unknown a few months ago, the sensational young Negro guitarist, Charlie Christian, now with Bennie Goodman's band, skyrocketed to the top of the heap to run off with guitar honors. Christian beat out such stellar box-men as Floyd Smith (with Andy Kirk), Freddie Green (with Count Basie), Teddy Bunn, Allen Reuss and Carmen Mastren.

Fletcher Henderson copped the arranger spot with a total of almost 7,000 votes. Duke Ellington was beaten out by Glenn Miller for second place among arrangers. The Duke took third.

Satchmo Armstrong sneaked off with fourth place in the trumpet section, with the much-publicized Harry James copping first. Goodman's Ziggy Elman, second, and Bunny Berigan, third. Roy Eldridge was sixth, Rex Stewart, fourteenth, Red Allen fifteenth, and Gootie Williams, sixteenth.

Ella Fitzgerald soared to the peak to walk away with girl vocalist honors, winning out over such outstanding vocal personalities as Billie Holiday, Mildred Bailey, Maxine Sullivan and Bea Wain.

Count Basie's band took fifth place in the swing band division of the poll, with Duke Ellington's outfit ending up sixth. Bennie Goodman's band took first in a walk-away.

Jo Jones, drummer with Count Basie, ranked third among the nations' drummers. Krupa took first and Ray Bauduc of Bob Crosby's band second.

Johnny Hodges and Benny Carter were chosen third and fourth, respectively, in the alto sax division, in which Jimmy Dorsey and Toots Mondello took first and second, respectively.

John Kirby hit third place on bass, with Walter Page fourth. Duke Ellington's was voted one of the most under-rated bands, and Lionel Hampton ranked way up among the favorite soloists. J. C. Higginbotham took fourth place among trombones and Laurence Brown, sixth. On piano, Count Basie zoomed to third place, Teddy Wilson placed fourth and Fletcher Henderson, fifth.

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Courier 1-27-40 Pittsburgh, Pa.

Mildred Hill, rising young Philadelphia singer, whose recent appearance at Beth Sholom Synagogue caused much favorable comment. She sang Negro spirituals.

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Marian Anderson, song recital, Carnegie Hall, 8:30 P. M.

New York [illegible]

| | |
|---|---|
| Cantata for contralto, "Figli del mesto cor" | Handel |
| Aria from "Acis and Galathea" | Handel |
| Recitative and choral, from "Kreuzstab-cantata" | Bacn |
| Seven songs from "Dichterliebe" | Schumann |
| Aria from "Le Cid" | Massenet |
| Rocondilha; Nhapope | Villa-Lobos |
| Funeral of King Nago | Tavares |
| Punto Guajiro | Varona |
| Somebody's knocking at your door; Oh, the land I am bound for; Poor Me; O, Zion Hallelujah | Arr. by Dett |

OCT 20 1940

Excerpts from "Cavalleria Rusticana" and "Pagliacci" presented by the Mascagni Experimental Opera Company, Community Center, 270 West Eighty-ninth Street, 8 P. M. Conductor, Thomas Grasso.

New York N.Y.

Rose Walter, soprano, and Kurt Frederick, viola, Music School of the Henry Street Settlement, the Playhouse, 466 Grand Street, 8:15 P. M.

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# W. C. HANDY TO LEAD BLUES BOWL PARADE

Commercial Appeal

### Game Will Be Played Dec. 9 At Washington Stadium

NOV 28 1940

W. C. Handy, in whose honor the fete is planned, will be in Memphis in person when the second annual Blues Bowl football game is held Dec. 9 at Washington Stadium, members of the Beale Street Elks, sponsors of the celebration, said last night.

Handy will lead a parade and participate in other activities planned before the game and will play a revised version of his popular "Memphis Blues" during the game at the stadium. Theme of th event, "The Return of the Memphis Blues," was selected following an announcement that Handy had regained control of the song's copyright.

Memphis, Tenn.

Meanwhile, the annual celebration has received the indorsement of Mayor Chandler in a letter which stated in part:

"I will be very glad to attend the football game wherever you hold it, and certainly hope that it will be a great success in every way . . . when the doing of good can be combined with clean sportsmanship and athletic competition, the result is doubly beneficial."

Arrangements for the event are being completed. More than 74 business and civic units will march in the parade and many others are expected. A queen will be selected to lead the parade. At the stadium Booker T. Washington grid squad is slated to meet the Clarksdale, Miss., High School Aggies. Proceeds will go to the Beale Street Elks Christmas Charity Fund.

MUSIC - 1940

Birmingham Ala. Age-Herald
March 19, 1940

## Tuxedo Junction

Fame is a whimsical nymph. There is no telling where she may fly next. Take Tuxedo Junction, the crossing over near Avery Town and not much more than a stone's throw from French Town and other colored communities out near Ensley. Tuxedo Junction is a has-been.

There was a time when carefree Negroes from the steel plants and the nearby mines gathered at Tuxedo Park where the old Tidewater car line formed a junction with the Pratt City line. Those were gay times. Tuxedo Junction was the inland Riviera for Birmingham's colored population. But Tuxedo Junction no longer is a gathering place for happy Negro men and women dressed in their Sunday best. The old place has gone to seed.

Yet a few weeks ago there appeared out of the blue a brand-new song hit, "Tuxedo Junction," named for the old colored amusement center. And today Tuxedo Junction bids fair to become famous afar.

Perhaps there will come tourists wanting to see Tuxedo Junction. Yet except for bare chance the new tune might have been named almost anything else. Yes, sir, fame is a whimsical nymph.

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Birmingham, Ala. News
March 17, 1940

## Annual Convention Of A. F. M. C. Next Month Awaited

### Activities Will Get Under Way April 10 At Clement Hotel In Opelika

Interest is being manifested over the state in the annual convention of the Alabama Federation of Music Clubs in Opelika, on April 15 17, with headquarters at the Clement Hotel.

Registration of delegates will begin at 10 a.m. Monday, the first day and the executive board will meet at 10:30 a.m.

Social activities will begin with a drive over Opelika and Auburn Monday afternoon, followed by a tea at the home of Mr. and Mrs. [illegible] Duncan at the president's mansion at Auburn.

Mrs. Vincent Hilles Ober, of Norfolk, Va., president of the National Federation of Music Clubs, and Mrs. William Hoyt Raymond, of Bowling Green, Ky., Dixie district president, will be honor guests. Mrs. Ober will address the convention Tuesday morning.

James Melton, famous American tenor, will be presented in concert Tuesday evening as the star attraction.

Many choral groups have signified their intention of competing in the choral contest, and taking part in the massed chorus Tuesday afternoon. Special places on the program have been assigned to Auburn Glee Club and the Tuskegee Institute Choir.

The past presidents' breakfast, under the direction of Miss Stella Harris, of Tuscaloosa, has been received with enthusiasm in the past, and members are looking forward to this annual affair.

The committee has arranged interesting programs for the luncheons, and following the banquet on Monday evening, there will be a musical program featuring outstanding Alabama artists, including Mrs. Louise Tollison, Mrs. Floy Spann, Miss Emmett Lewis, W. A. Vogel department of music, University of Alabama; Miss Rosalyn Covington, Miss Gladys King, Miss Thelma Perkins and Clarendon McClure, past president, A. F. M. C., and one of Alabama's most noted composers

There will be a round-table discussion Wednesday morning, Mrs. McGowin, presiding, at which individual club problems will receive special attention. The convention will close at noon Wednesday.

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# Top Musicians In Metronome Poll Do Record For Columbia

Courier 3-16-40
Pittsburgh

NEW YORK CITY, Mar. 14—Every year, Metronome, the musicians' own magazine, conducts a poll in which the musicians themselves vote for the members of their clan whom they consider "tops." Usually nothing is done about these men after they are chosen, but this time the Columbia Recording Company has gathered a group of them together to make a sizzling hot record for posterity to know what the 39-40 musicmen could do with swing.

With Benny Goodman and his clarinet leading the aggregation through the sharps and flats like the Pied Piper through Hamlin Town, the boys follow through in right royal fashion to pay full homage to the King Porter Stomp. From the time that Harry James sends forth the first note on his trumpet to the final ensemble chorus, Gene Krupa on the drums, Bob Haggart at the bull fiddle, Charlie Christian, sensational colored guitarist discovery of Benny Goodman; Jesse Stacey at the ivories, Jack Teagarden and Jack Jenney on the trombones, Eddie Miller. Toots Mondello, Benny Carter and Charlie Barnet on the saxes, and Ziggy Elman and Charlie Spivak on the trumpets, play their hearts out, and contribute almost unbelievable solo and choral work.

On the reverse side of the platter a small combination really struts its stuff to swing out on All-Star Strut. Composed of Harry James, Benny Carter, Jack Teagarden, Charlie Christian, Jesse Stacey, Benny Goodman, Bob Haggart and Gene Krupa this smaller group turned out a jaz classic. By his own brilliance, each musician makes this one of the most exciting and flashy discs ever recorded.

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# Dorothy Maynor Stops Rehearsal

Afro-American 3-30-40
Baltimore

PHILADELPHIA — Dorothy Maynor's voice brought the rehearsal of the Philadelphia Symphony Orchestra to a standstill here Friday, because after she had sung, the musicians put down their instruments, and stood up and cheered.

It was as spontaneous an ovation as the sedate old Academy of Music has ever known. The members of the orchestra and the dozen spectators who were present, applauded and shouted.

The musicians were sitting around in their shirt sleeves frowning when Miss Maynor appeared for rehearsal. The conductor, Eugene Ormandy, waved his baton.

Miss Maynor sang a Mozart aria, and then "Depuis le Jour" from the opera "Louise."

When she had finished, there was a brief interlude of silence; then came the unprecedented ovation.

The singer turned toward Mr. Ormandy nervously. Keyed up for her first appearance with the Philadelphia orchestra, she could scarcely talk.

But the conductor clasped her hand, turned to an acquaintance and declared: "She's marvelous. She's one of the greatest singers I've ever heard."

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# Elijah Shaw's Niece Donates $100 To Shaw University

Journal & Guide
Norfolk Va.

NOV 30 1940

RALEIGH, N. C. — Among the first gifts received by Shaw University in honor of its diamond jubilee anniversary, which was celebrated Sunday, November 24, in the Raleigh Memorial Auditorium was a check for one hundred dollars donated by Mrs. Grace A. L. De Groot, of Richmond Hill, New York niece of Elijah Shaw from whom Shaw University received its name.

Mrs. De Groot is the wife of the late United States Attorney William A. De Groot. Her contribution was made in memory of her uncle "who rejoiced in seeing young men and women graduating from an institution which was developed through his assistance and which has played such a great part in advancing the cause of education."

Elijah Shaw made, in 1871, a contribution of eight thousand dollars toward the erection of Shaw Hall, the oldest building on the Shaw campus. In recognition of this largest single gift the Raleigh school was named Shaw University in honor of the donor.

# Ida Cox, Famed Blues Singer, Headed For New Comeback

The Chicago Defender
Chicago, Ill.
1-21-40

By IVOREY COBB

PITTSBURGH, Pa., Jan. 19—Out of an almost forgotten past came the hefty voice of the renowned Ida Cox as she swung, in her own inimitable way, William C. Handy's immortal "St. Louis Blues" over the Hobby Lobby program recently.

Heralding a new chapter in her singing career, Ida Cox served notice to "swingdom" via the air highways of the nation that she is on the comeback trail.

Ida Cox intends to interpret the "blues" as they ought to be done, and has already gotten her "swing" program under way. Last Friday, the Columbia Recording company was scheduled to release her latest contributions to the music world.

An old-time touch was given to Miss Cox's song numbers as is revealed in their titles. "I Can't Quit That Man," "Four Day Creeps," and "Pink Slip Blues" are three of the seven recordings that will soon be available throughout the nation. Others are: "Keep Him Off My Mind," "Death Letter Blues," "Deep Sea Blues," and "One Hour Mamma."

### Still A Favorite?

Riding the waves of her re-born popularity, Miss Cox's fortunes are closely bound with the theatrical tide of the new year. She will either be heralded and sought out by the growing throngs of "blues" lovers and remain a favorite until the day of her retirement, or she will desert the brightlights of the big cities and go barnstorming wherever the business calls.

At the present time, however, Miss Cox is being sought by various exclusive night spots in the major cities of the nation, among which is the swank Cafe Society club in New York City.

She was due in New York for her opening at Cafe Society last Saturday, but instead, was finishing up her scheduled three-day stand at the Triangle Theatre here in Pittsburgh. She and her "Dark Town Scandals" show will stop over in several other Pennsylvania towns before Ida makes a big decision which will greatly influence her future and that of the 27 other persons making up her "Dark Town Scandals."

The bids for Miss Cox's personal appearances at exclusive cafes and clubs do not include any of the men and women with her present show. Only Miss Cox is wanted. If she decides to take advantage of the opportunities awaiting her for new fame and new fortunes, "Dark Town Scandals" show will dissolve and quit the road, thereby leaving an uncertain future for the chorus girls, comedy teams, and other troupes composing the show. In fact, Miss Cox appeared here in Pittsburgh last week only because she had not yet made up her mind about the future.

### She Answers Questions

Where has she been and what has she been doing before she was suddenly catapulated back into the limelight several weeks ago?

Well, that one was easy for the "blues" dispenser. She relaxed herself in the big comfy chair and amid puffs of a cigarette at the Olga Hotel where she stopped here, seemed to delight in reminiscing.

During the "great depression of '30, '31, '32, and '33," she was still in circulation but was barnstorming in that part of the country—the South—where big doings among theatrical folks seldom reach the press. News of racial persecution, discrimination, constitutional rights and the like is so prevalent that it always gets priority over all other reports. In fact, the "profession" is almost entirely obliterated from the news.

"We have played in Canada, United States, and Mexico, and have an offer to appear in South America," Miss Cox said. "One interesting thing I noticed in Mexico was the lack of discrimination and prejudice against Negroes down there. We had no difficulty in securing accommodations and no harrowing experiences while traveling. The Mexicans seem to look with favor upon American Negroes who come down there."

"We've been playing throughout the South—on the go constantly."

"You know," Miss Cox, volunteered with a bit of her personal history, "I've been singing for 25 years . . . I love to sing . . . I sing morning, noon and night and never get tired. I used to sing in the church choir of the Methodist A.M.E. church in Knoxville, Tenn.," she continued. "My father, James Long, was a deacon in that church."

Upon hearing the name of her father mentioned, the writer interruted the singer long enough to learn how she had acquired her renowned show name—Ida Cox. To which she replied:

### Husband A War Vet

"My first husband was a trumpet played named Atler Cox. He went overseas for Uncle Sam in 1918 and died in the line of duty."

A moment of quietness . . . and Miss Cox continued, revealing that she has a daughter Miss Helen Williams, who is at present teaching high school in Knoxville, Tenn. "I certainly am proud of her, too," she said, exhibiting her daughter's picture.

"I began my theatrical career as a comedienne back in 1915 after leaving home. The next year I was taught how to sing torch songs . . . we called 'em 'blues' back in those days . . . by Lillie Clark of the singing and dancing team of Clark and Clark."

What happened to the Clarks, the writer wanted to know.

"Oh, they're still in the show business . . . working regularly with a carnival in the South and living in Tampa, Fla," Miss Cox revealed. "I'll never forget 'em."

What was the highest spot in her theatrical career?

Well, that was a little difficult for the "blues" singer, but she did recall her showing with "Plantation Days" at the old Grand Theatre located at the corner of State and Thirty-first streets in Chicago.

"That's when I first got my name in lights. The theatre manager, Mr. Johnson, said my singing was a sensation. He told me afterwards that I received such tremendous ovations that he was forced to hold the show over two weeks longer than the schedule called for."

Miss Cox laughed outright as she recalled incidents of her apearances at the old Grand theatre. She still remembers the names of other headliners of the show.

"There was Blanche Calloway, the dancing team of Seymour and Jeanette, the Crackerjacks, Buck Harris and Madeline Belt. It was the biggest Negro road show going at that time and was owned by Greenwald Weston."

### Has Own Show

Since that time, Ida Cox has been on her own. She organized her own show, "Raisin Cain," and traveled extensively with it. For the past six years she has been headlining the company she's traveling with now, "Dark Town Scandals."

In the show are the following: Richard Grant, Eleanor Price, Davey and Joe, dancers; Chick Washington of St. Louis; Billy and Marian Cornell of Baltimore; Willa Mae Roberts of Philadelphia; Edith Deaton, Billy Brown, Alice Johnson, Hazel Washington, Mary Dudley and Johnny and his Four Jitterbugs from Atlantic City. Traveling with the show is Stanley Porter and his Dark Town Scandals band of ten persons.

Just what the future holds in store for this scintillating star of yesteryear, not even she has the slightest idea. But Miss Cox is heading for the top again amid the sentimental support of many old timers who'd like to stage a comeback themselves, but are sitting on the sidelines watching Ida's every move.

Miss Cox has a host of new admirers, too Her recent appearance on the Hobby-Lobby program drew her a deluge of fan mail that would cheer any stage performer's heart.

And as Miss Cox, herself, predicts . . . 1940 holds the answer and the key to her future.

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Nashville, Tenn Banner
September 26, 1940

# Sunset Royal Entertainers To Play Here Sunday

The Sunset Royal Entertainers and orchestra will give a program of concert and dance music here Sunday.

The musicians will give afternoon and night performances from the stage of the Ritz Theater and following the final performance at the theater will move to the Club Forrest, the city's newest Negro night club.

This Negro orchestra under the leadership of Wheeler Moran has won a high rating among the nation's musical aggregations. Francine Stewart is the vocalist and the members of the orchestra contribute to the entertainment with their singing and dancing.

The musicians have performed in many cities along the Atlantic seaboard and had an engagement for several months at the Savoy ballroom in New York City.

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LaGrange Ga News
November 28, 1940

# NEGRO TENOR TO BE PRESENTED

## George Matthews Will Sing Here Friday Night

George Matthews, famous negro tenor, will be presented to LaGrange Audiences Friday night, November 29, in the East Depot street high school at 8 o'clock.

He will be presented by the school's Dramatic club and comes to LaGrange with the acclaim of many other communities. He comes to LaGrange from Gainesville where he was held over following his initial performance.

A native of North Carolina, Matthews achieved recognition when he won first place over 500 other contestants in A Century of Progress audition in Chicago. Experts declare he has a "remarkably lovely" voice, "finely trained."

His repertoire ranges from arias from Bach and Handel, through modern opera and reaches its peak in the historical spirituals of is race. Matthews has been acclaimed by The Gainesville (Georgia) Eagle, Boston Guardian, and Boston Chronicle.

# 500 Voices Are To Ring Out In Spirituals In The Delta

Commercial Appeal
Memphis
Tenn.

SEP 29 1940

Special to Th

CLARKSDALE, Miss., Sept. 28.—The Mississippi Delta, heart of the long staple cotton region of the Old South, and the richest area in Dixie in original negro folklore and song, will be the scene this year of one of the greatest programs of spirituals ever held, as 500 negro singers take part in an allegory, "Heavenly Trails" to be shown at the Community Park here Monday night, Oct. 7.

A feature of the 12th annual Delta Staple Cotton Festival, the allegory is being planned by the officers of the Festival Association as the newest and expectedly one of the most entertaining events staged in connection with the annual harvest celebration, and will give the negro a rightful part on the program of the reign of King Cotton.

SEP 29 1940

Dan F. Crumpton, president of the Festival, said Saturday that the cast of the negro play in song, is composed of the choirs of several churches in this section and singers from many of the negro schools in the Delta section.

"Swing Low, Sweet Chariot," "Steal Away to Jesus" and many more of the best loved negro spirituals serve as the vehicle upon which moves the magnificent pageant, The Road to Glory. As the several hundred participants lift their voices in song there is revealed a conception of the Holy City and its celestial Host. This jubilant host, the ransomed of God, are they which came out of great tribulations and have washed their robes and made them white in the Blood of the Lamb.

Upon invitation, pilgrims of the earth begin their trek to the New Jerusalem. Men, women, and children—good and bad—sing soul-stirring melodies as they travel along the Road to Glory—a road along which Satan, the great tempter, also travels. At the pearly gates stands St. Peter, who welcomes the righteous and steadfast pilgrims; into the fiery vaults of Hell Satan lures the weak and wayward souls.

As the heavenly vision passes there is great rejoicing among the newly redeemed. The saints and the angels bid them welcome, adorn them in celestial garments, and all shout joyous and exultant songs of praise; for the Redeemer has truly brought great joy to their souls.

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## Harpsichord and Jazz

Time
Oct 14 1940
N.Y.

To ears that like it, the music of the 18th-Century harpsichord rustles sweetly, subtly, with a wealth of tonal color. To ears that don't, its clucks and scratches sound like a hen yard. The strings of the harpsichord, controlled by a full keyboard and pedals, are plucked by quills, instead of being struck by hammers like the piano's. For an oldtimer, the harpsichord is still stepping lively. Last week Vienna-born Yella Pessl, who has given 70-odd harpsichord programs on the radio (CBS) since last June, returned to the air after a brief vacation. While she was away, her place had been taken by comely Harpsichordist Sylvia Marlowe, who plink-a-plunked not only 18th-Century tunes but rolling, rocking-rhythmed U. S. boogie-woogie.

Classically trained, Harpsichordist Marlowe learned about jazz from Purist John Henry Hammond Jr., became so good that she played an engagement last spring at Manhattan's Rainbow Room. When "Jelly Roll" Morton, famed Negro pianist, heard one of her records, he argued: "That couldn't be a white man playing, and it certainly couldn't be a woman." Boogie-woogie, with its classic repeated bass figures, its percussive attack, seemed to Miss Marlowe just right for the harpsichord. Radio listeners agreed.

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Deland, Fla. Democrat
September 27, 1940

All varieties of Florida music are featured at the Florida exhibit at the World's Fair. Negro music of the deep south has been made famous by the Orange Blossom Quartet from the Agricultural and Mechanical College in Tallahassee. Miami's night club music is represented by the latest swing music. A more cultural program is given by college boys and girls from Florida schools; classical music by Florida opera singers; and romantic music dealing with orange blossoms, mocking birds a southern moon by Robert Bostwick baritone of Miami, while Spanish atmosphere is created by the picturesque costumes, instruments and songs of Spaniards from Tampa.

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# GASH EXCEEDS ALL EXPECTATIONS IN BRILLIANT TOWN HALL RECITAL

New York Age
New York N.Y.

By EDYTHE ROBERTSON

Eugene Gash exceeded all expectation in the finesse of his remarkably clear technique in his eastern debut piano concert on Tuesday evening before a full Town Hall audience. In a program of marked difficulty which taxed every potentiality of the young pianist, 19-year-old Gash held the audience, and it was filled with the critical ears of music teachers, advanced students and society music lovers—many with talent themselves—truly spellbound marvelling at the sheer scope of his workmanship.

OCT 19 1940

The first insight to this workmanship was opened to them with the playing of the seven movements of Bach's English Suite No. 2, A minor. In the next rendition which also employed the complete group and was titled "Pictures at an Exhibition" by Moussorgsky, he thrilled the students particularly with the thirty minutes of music vibrantly sketching with quick deft strokes glimpses of the "Promenade". "Children at the Tuileries", the "Hut of Baba Yaga" and "The Gate of the Ancient City of Kief"—mentioned as representative of the sixteen parts to this composition.

### Trained In Debussy

The third part was contained in three movements of Debussy's "Suite pour le Piano". In an interview with the young pianist Mr. Gash revealed that his artist-instructor, E. Robert Schmitz, had particularly trained him in the work of Debussy as he, Mr. Schmitz, had been an associate of the composer in past years. And so, Mr. Gash feels definitely at home with the works of the great composer, who was the close forerunner of modern composition as we know it today.

For those who began to suspect a swallowing-up of artistry in the ardent quest of technique, "Allegro Barbaro" by Bartok was a welcome opening to the fourth, and last group. The next number, 'Jeax d'eau' a delightful piece which evoked a soft warm tone the listeners had not witnessed up to that time. This composition of Ravel gave way to two more, Rigaudon (from "Le Tombeau de Couperin") and Toccata from the same. He was at his best in the modern compositions which suited his lightning precision and his clear and definite sustaining tone. Whereas he passed a bit quickly among the passages of Moussorgsky's "Pictures at an Exhibition," Mr. Gash limited his speed to the movement of the changing expression.

New York
Age
OCT 19 1940

### Bows In Appreciation

The audience went enthusiastic enmasse and demanded that he play again. His two encores, "Golliwog's Cake Walk" and "Moonlight on the Terrace" drew again on the talents of the famous Debussy. So sure the youngster was of the job of truly presenting this program and so great was his concentration that all superfluous mannerisms were so completely omitted that the naivete of the young artist was shown only when he had left the great Baldwin grand and bowed his schoolboy bow in appreciation of the audience's thunderous applause. Gash, one of the eleven young artists in whose potentialities Charles L. Wagner, Inc., has viewed top rung success, has been received on this first venture by metropolitan music lovers and stamped with their collective approval.

New York
N.Y.

OCT 19 1940

Students of pianoforte who were disappointed when Eugene Gash did not include works by Chopin and Beethoven in his program on last Tuesday evening at Town Hall will be comforted to learn that on Saturday numbers from both these favorite composers and many others are included on the coming program. Works by Scarlatti, Soler, W. Byrde, Bach, Borodino, Mjaskowsky and Liapounoff. The Saturday program begins at 2:30 in the afternoon and is again staged at Town Hall, 123 West 43rd street.

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# Eugene Gash Wins Acclaim on Debut

Afro American
Baltimore Md.

NEW YORK. — Before a discriminating audience of about 1,000 persons, Eugene Gash, who won't be 20 until next June, scored heavily in his first New York recital at Town Hall. Dailies were enthusiastic in their comment. Said the Herald Tribune in a half page column:

"His playing gave a first impression of marked technical talent and confidence. His fingers are agilt and assured and possessor of an accomplished technique.'

OCT 19 1940

Mr. Gash is being sponsored by former U. S. Senator, Laurence Phipps of Colorado and Mrs. Phipps. He is to give two more concerts here.

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# Composer-Critic

Journal & Guide
OCT 19 1940
Norfolk Va.

WILLIAM A. RHODES, composer-music critic of Boston, Mass., a former resident of Greensboro, N. C. who has just completed a new symphony in four movements, and named it "Glory Bound Symphony."

# Roland Hayes, Tenor, To Sing Here Tonight

The Constitution
Atlanta, Ga.

OCT 24 1940

## Worked Way From Georgia Farm to Musical Heights.

Roland Hayes, Negro tenor and generally considered one of the greatest, will sing in concert at 8:30 o'clock tonight at the Wheat Street Baptist church.

From the life of a barefoot boy guiding a bullock-drawn plow on a Georgia farm of his widowed, slave-born mother, Roland Hayes has toiled his way to the heights of world-wide musical fame. He worked at odd jobs to support himself and family while giving concerts on the side.

Finally, after many setbacks, Hayes triumphed in recital in Boston's Symphony Hall. From that time, he has been a living chapter in musical history, having toured Europe and America, once giving a "command performance" before the late King George V, of England. He holds the degree of doctor of music from the Ohio Wesleyan University.

Hayes has two activities which he calls his hobbies. One is African music, which he is studying with absorption, hoping to make its meaning clear to his concert audiences one day. The other is a tract of Georgia land which lies inactive at the moment. He bought it some years ago with the idea of using it as the location for a school and cultural center for the Negro people.

Besides appearances on the concert stage, Hayes has made many Victor records and many radio concerts.

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OCT 20 1940

**ART:** A national sketching contest was launched last week by the Federal Works Agency's Section of Fine Arts. Drawings were limited to one subject: a concert given at the Lincoln Memorial last year by Marian Anderson, the Negro contralto. The winner's sketch will be the design for a $1,700 mural to be placed in the Department of the Interior's new building in Washington.

The choice of the building recalled the part played by Secretary of the Interior Harold L. Ickes in arranging the

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New York Times
New York
N.Y.

recital.

Early last year Miss Anderson, planning a Washington concert on Easter Sunday, tried to rent the 4,000-seat Constitution Hall, a center of the capital's music world. The owners, the Daughters of the American Revolution, refused to make the auditorium available. Thereupon Secretary Ickes provided a larger "concert hall"—the Lincoln Memorial. On Easter Sunday last year Miss Anderson's rich contralto—the kind of voice, Toscanini has said, which "occurs once in a hundred years"—was heard by 75,000 admirers gathered before the shrine of the Great Emancipator.

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Orlando, Fla., Morning Sentinel
November 11, 1940

### Negro Spirituals on Program

ST. CLOUD—Tuesday's meeting of the Tourist Club a feature of the entertainment will be the appearance of a group of colored pupils from the upper classes of the Kissimmee High School, who will render a series of their own melodies, as well as negro spirituals. A playette is also included in the program; as well as some readings.

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Live Oak, Fla., Democrat
October 25, 1940

# Daughters Of Harmony Quartet To Sing

The Daughters of Harmony negro quartette will be heard in a musical recital at Bethel A. M. E. church at 8:30 o'clock Tuesday night, October 29, it was announced this week. A special invitation has been issued by Rev. A. J. Davis, pastor, to White lovers of spirituals and jubilees.

Reserved seats will be held for white folk, he said. An admission will be charged.

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# Stephen Foster Named To Hall Of Fame, Washington Second

NOV 17 1940

Daily World
Atlanta, Ga.

NEW YORK CITY—(SNS)—Stephen Collins Foster, writer of America's best loved songs, was elected to a place in the Hall of Fame for Great Americans on the campus of New York University in the ninth quinquennial election just closed, Dr. Harry Woodburn Chase, chancellor of the University and acting director of the Hall of Fame, announced last week

Foster, named on 86 of the 108 ballots cast by a distinguished list of Americans who comprised the College of Electors of the shrine, was the only successful candidate in a field of 141 nominated by members of the public earlier this year.

The selection of Foster has been ratified by the Senate of New York University, and a commemorative tablet and bust will be placed in the Colonnade on the University Heights campus in the Bronx probably next spring. Dr. Chase said. The election brought to 73 the number of historical figures chosen for the honor of a plac in the Hall of Fame since it was founded in 1900.

## Tuskegee Founder Gets 37 Votes For N. Y. U. Honors

Runners up in the election who failed to receive the necessary three-fifths majority of all votes cast (65) included Walter Reed, hero of the fight against yellow fever, who lacked but two votes of election; Sidney Lanier, Southern poet, and Henry David Thoreau, naturalist and author, who received 60 votes each; and Booker T. Washington, Negro educator, who received 37 votes.

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Greenville, S. C. News
October 18, 1940

# Singing Convention For Negroes Is Set

A senior and junior quartet singing convention for negroes will be held at Tabernacle Baptist church on Hudson street Sunday afternoon at 3 o'clock.

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Norfolk, Va. Pilot
November 16, 1940

# Tickets Ready For Anderson Concert Here

## Reservations May Be Made by Calling Mrs. Cornelia Grahn Hancock

Tickets for the recital of Marian Anderson, the great Negro contralto, whose performance is expected to be one of the great events of the winter musical season here, are now available from Mrs. Cornelia Grahn Hancock, 420 Warren Crescent, phone 24169. Miss Anderson will sing Wednesday night at 8:15 o'clock at the City Auditorium.

Mail orders for tickets may be placed until Monday with Mrs. Hancock, who is bringing the singer here with the aid of the Norfolk Quota Club. On Monday tickets go on sale at the Norfolk & Western Ticket Office, 145 Granby street. Reservations may be obtained now by phoning 24169, Mrs. Hancock's telephone number.

The balcony of the City Auditorium will be set aside exclusively for the colored residents of Norfolk. All seats will be reserved.

Marian Anderson will sing a varied program that will include selections from Handel, Bizet, Schubert, Massenet and well-known spirituals arranged by Burleigh, Boatner and Brown. She will appear here under the management of S. Hurok, the impresario who directs some of America's finest artists. Her accompanist will be Franz Rupp.

Miss Anderson first drew nationwide attention at a New York recital in 1935. She was the subject of a long controversy when the daughters of the American Revolution denied her, apparently on racial grounds, the use of Constitution Hall in Washington. Subsequently she sang at the White House for the King and Queen of England on their visit to America in 1937.

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Gadsden, Ala., Etowah Observer
November 21, 1940

# Topic Of the Week

## STEPHEN FOSTER IN HOUSE OF FAME

There is a certain irony in the fact that Stephen Foster, who died in 1864, penniless, obscure and believing that he was a failure, has this year been admitted to the Hall of Fame. Out of 141 candidates, including the great scientist Walter Reed, the beloved poet, Sidney Lanier, the naturalist, thinker and author, Henry David Thoreau, and Booker T. Washington, negro educator, it was announced by the 110 distinguished Americans who composed the college of electors that Stephen Foster was the only one to receive the required number of votes.

One of the outstanding examples of "man's inhumanity to man" is the lack of recognition of and aid given to individuals who have marked talent. Particularly from writers and musicians is encouragement and honor withheld. The never-to-be-forgotten songs "Old Folks at Home," "My Old Kentucky Home," "O Susanna" and "Jeannie With the Light Brown Hair," among 200 others, brought to Stephen Foster only sufficient financial aid to secure a little food and an inadequate place in which to live.

So familiar is this story in the annals of history that each community should heed the lesson taught and should seek to help its struggling artists and to encourage the spark of genius when it is discovered.

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Richmond, Va. News-Leader
November 23, 1940

# Negro Musicians To Organize Club

The Negro musicians of Richmond and vicinity will hold a meeting at Hartshorn Hall, Virginia Union University, Sunday afternoon at 3:30 o'clock, to discuss the organization of a musician's club.

Short addresses will be made by Mrs. Aldenia W. Davis, director of music at Virginia Union University, and Mrs. Odessa D. Randolph, supervisor of music in the Richmond Negro elementary schools.

The meeting will be important to all directors of choirs, orchestra, glee clubs, bands, instrumentalists and singers.

MUSIC- 1940

# THE FOLK MUSIC OF AMERICA

By JOHN JACOB NILES

Times '40
4-21
New York

MR. CARLOS CHAVEZ'S recent article in these columns on the subject of folk music in general prompts me to put down a few ideas on American folk music in particular.

It is, I admit, a subject close to my heart. For I began to write down the music of my people some thirty-odd years ago, when, as a 'teen-age boy, I used to accompany my father to that romantic section known as the Cabbage Patch, in Louisville, Ky. My father was a minor law-enforcement officer, a sheriff of sorts (when politics went his way), and his visits to the Cabbage Patch were strictly in the line of duty.

The Cabbage Patch was a romantic spot in those days: General John B. Castleman had his molasses factory there, the people who worked for Castleman lived in lop-sided shanties, and the clothes-lines were bright with purples and yellows and reds sprinkled in among the faded blue denim. The Cabbage Patch is as neat as a poster today. . . . The molasses works is gone, and with it the people who made the wheels go round.

Gone also are the Negro revival meetings at which I made my earliest recordings. And when I say recording, I mean that I diligently and to the best of my ability took down the words and the melody of the songs I heard sung. Being a singer myself, and inured to choir practice, it proved not too difficult. The melodies themselves varied little from the traditional patterns.

My real job of recording and collecting began a few years later, in the Kentucky Mountains, when I was traveling around as a repair man for the Burroughs Adding Machine Company. I encountered some of my own kinfolk, the Tollivers, and I discovered that when my father sang such songs as "My Little Mohee" and "Barbary Ellen," he was not alone to know and sing them. I started to write down the music of the people in the mountain counties just as I had written down the music of the Cabbage Patch. It was different; it was more interesting and more difficult. But I had found the thing I wanted to do.

## A Specialist Comments On His Adventures In Field

I mention all these autobiographical facts not because they are especially significant in themselves but because I should like to convey the idea that I've been at this job a long time, that I have, as it were, grown old in harness.

And as I near the half-century mark, I am tempted to look back and evaluate the change in the attitude of the American public toward its folk-music.

* * *

In the years preceding the last World War, when I began to sing the music of the Southern Appalachians, the prevailing attitude was one of ignorance. An ignorance that refused to be enlightened.

In the years immediately following the war, there was ignorance compounded with the scorn of a so-called sophisticated society for the naive and the simple. I remember my years at the Cincinnati Conservatory of Music, my years in New York, the years when I was told to sing in grand opera, to sing in vaudeville, to sing on the streets—but for the love of some beneficent deity, to give up this weird, obscure music!

All these things I did, for a while. I, along with many others, was under the impression that I had to live. And a livelihood was to be found in other fields.

The Thirties marked the birth of interest in folksong, in things American, in things native and primitive and earthy. It was a good sign. It still is a good sign.

But already it shows the symptoms of decay.

Many kinds of decay. To list but the most important:

The decay that comes of imposture. The most flagrant of these is the "hillbilly band." The word hillbilly in itself is enough to make a mountain man's blood boil. It may be superfluous to mention that the "hillbilly band" has little to do with the hills. Historically, it is an imposter; esthetically, it is a monstrosity.

The decay that comes of sentimentality. The renascence of folk art has, in some circles, degenerated into a cult of the "folksy-woiksy," with the emphasis on "quaintness" and "picturesqueness." (I shudder at the words . . .)

The decay that comes of pedantry. I see these bright young men, who come down to our mountains with their fine phonographic equipment. They hope to find real music by telling the puzzled mountain men to sing down a horn, remembering the songs his granny taught him! The machine age has supplied the deficiency in musical talent, and it has made possible the stuffed, pedantic point of view which says, "Write down everything; don't evaluate anything; it is folk-music; it must be good!"

I should like to set forth the case for folk-music as music—as poetry and song. I should like to mention that, out of my collection of over 1,000 songs and fragments, I do not hope to see more than fifty songs survive. That many deserve to survive, I believe. I'm not sure that many more do.

I should like to set forth the necessity for folk-music to be judged on a par with the other arts. It has come of age, at long last. If it's good music; if the poetry thrills our ears, let us listen to it. . . . But let us reject it rather than listen to it because it's quaint, or cute, or old-timey. . . . Let us not shed our critical faculties simply because we happen to approach the subject of folk-music.

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# American Folk Songs

## Elie Siegmeister and the American Ballad Singers at Town Hall.

New Masses
4-9-40

A PERFORMANCE of more than usual interest took place recently in Town Hall. The event was the New York debut of the American Ballad Singers, directed by Elie Siegmeister and sponsored by the Flatbush Arts Theater. A richly varied program of American ballads and folk songs, this concert decisively refuted the skeptics who would underrate America's contribution to musical folk lore, here revealed in wealth and variety.

How to get this simple, homespun material across in a metropolitan concert hall is a problem quite different from [illegible] intimate presentation, a problem we feel to have been successfully solved by the talented organizer and leader of the group. It involved skill in tasteful harmonizing, a sense of theater, a knack of discovering and heightening beauties latent in a melody, and withal the good taste not to overdo. We admit that fidelity sometimes suffered, but contend that complete fidelity here would have been environmentally incongruous. So we welcome the not-so-naive but well trained voices and good diction of the beautifully balanced group of singers (Ruth Fremont, Helen Yorke, Evelyn MacGregor, Earl Rogers, Emile Renan, and Earl Waldo), who, seated informally about a table, responded to their leader's every wish. Their flair for the humorous, the pathetic, the dramatic aroused time and again the enthusiasm of the capacity audience.

It is high time we were getting to know more of our own music here in America, and we are thankful that Mr. Siegmeister is rendering such signal service in this direction. It is a far from easy task, but one for which he is eminently fitted.

WALLINGFORD RIEGGER

New York
N.Y.

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Chattanooga, Tenn.,
Evening Times, Oct. 18, 1940.

# 300 Schoolgirls Will Feature Physical Show

## Demonstration Will Close S.T.E.A. Meet Here Friday

The physical education demonstration in connection with the musical concert to be presented at the Memorial auditorium Friday night at 7:30 o'clock will be a colorful and spectacular climax for the Southeastern Tennessee Education association meeting.

About 300 high school girls in military formation and group-dance numbers will fill the entire first floor of the auditorium, presenting a pleasing picture of the beauty and charm of Chattanooga "teen-age" girls. Weeks of training have gone into the preparation for this part of the program.

The program will feature physical education students from the high schools in a complicated military march, rhythmical and formal gymnastics and familiar folk dances of Ireland and early America. The performance will be accompanied by the City High school band, which will play selections ranging from military march time to the faster tempo of "Turkey in the Straw," interspersed with the slower and more rhythmic measure of lighter folk-dance tunes.

### Military March

The physical demonstration program will include sixty-four City High girls presented by Miss Sadie Magill, physical education instructor of City High, in "A Military March" with squad formations in command of Miss "Nookie" Reese and "Rhythmical and Formal Gymnastic Drills."

One hundred and sixty-eight junior high school girls, trained by the teachers in the schools in their gymnasium classes and rehearsed by Mrs. Willie McCutchen, of Brainerd Junior High, and Miss Henrietta Stagmier, of Dickinson, will appear in the following dance numbers:

"Irish Lilt," a light number; "Swanee," an American Negro clog dance typifying the love of the Negro for free expression, unconventional movements and danced to the accompaniment of "Way Down Upon the Sewanee River," and "The Virginia Reel," expressing the joy of the lively dance steps of the early American favorite, and danced to the accompaniment of "Turkey in the Straw."

The demonstration will end with this number.

Mrs. Lonnie Ward is chairman of the physical education group.

A special luncheon for the physical education group of the Education association will be held at 12 o'clock Friday at the Coffee Shoppe to honor the visiting physical education teachers who attend the convention. Special guests will be Mrs. Anna Manson, physical education instructor of the University of Chattanooga; W. F. Carpenter, county demonstration agent, and Miss Mary Wharton, health education instructor at the Y. W. C. A. Miss Mary Rodman is chairman of the luncheon.

DUKE ELLINGTON TUNE CHOSEN BY BOSTON SYMPHONY ORCHESTRA

New York- April 25- Duke Ellington, who has long been known as one of the masters of Jazz music, has received the honor of having one of his tunes chosen to be played by the Boston Popular Smyphony Orchestra. The composition, titled "Reminiscing In Tempo," will be played some time during the summer concrts this year.

At present Duke and his men of music are on tour in the West, where they have not been heard in quite some time. However, upon completion of this tour, which will run well into the summer months, the aggregation will start an indefinite stay at the Surf Beach Club, Virginia Beach, on August 4th. This is the first time that a Colored band has ever been booked into this swank emporium.

Courier
4-27-40
Pittsburgh,Pa.

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# Earl Hines Gives Up Orchestra As A Living

EARL (FATHER) HINES

NEW YORK—Earl Hines has decided to give up leading a band for a living. The Chicago pianist is going to head back home where he will run an intimate spot patterned on the order of the Jimmy Daniels, Inc., nite club in this city.

Walter Fuller is at present handling the band but how long the organization will be able to last minus Father Hines remains to be seen.

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Richmond, Va. News-Leader
November 20, 1940

# Noted Artist Here Friday

## Marian Anderson Is Billed at Mosque

Marian Anderson, famous Negro contralto, will come to Richmond from Norfolk on Friday in order to appear in recital at the Mosque that night, presented by W. Kenneth Hawkins, who brought her here three years ago. This will be one of the ninety-odd appearances the artist is to make this season. She will be accompanied by Franz Rupp, who has taken the place of Kosti Vehanen, the native of Finland, who was her accompanist from 1931 until the beginning of the current season.

When Marian Anderson first went to Europe she thought it was for a three-months' tour, but the tour did not terminate for two years, after which her native America gave her the reception it had previously withheld. Since that first European tour, in the course of which Arturo Toscanini said of her, "a voice like yours is heard only once in a hundred years," she has crossed the seas several times. She went to Soviet Russia for one month and remained three, and if she had accepted all the engagements offered in that country she would have stayed six months singing twenty-six concerts a month. Later she went to South Africa and South America.

The outstanding single distinction that has come to Marian Anderson was the invitation to the White House to sing before King George and Queen Elizabeth during their stay there last year.

Although Mr. Vehanen, who is a composer and poet as well as an accompanist, is no longer accompanist for the contralto, he has a place on her program occupied by two of his songs. They are "Cantilena," a dramatic and rather brooding song, for which he wrote both words and music, and "Pastorale," a tender lyric. As the English text of all the songs is printed with the program, the audience will be able to enter fully into the menaing of all that Marian Anderson is singing. There will be compositions by Purcell, Handel, Schubrt, Massenet, Vehanen, Sadero, Price, and Negro spirituals arranged by Nathaniel Dett.

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Gainesville, Ga., Eagle
November 21, 1940

# Famous Negro Tenor to Appear At High School

George Matthews, noted Negro tenor, who was presented in a recital Tuesday night at the Fair Street school, proved such an outstanding success that he has been held over and will be heard again next Tuesday night in the Gainesville High school auditorium, it is announced by John Wesley Craft public school music director here.

Mr. Craft declared that Matthews, a native of North Carolina has the finest tenor voice he had ever heard. Mrs. E. B. Michaelis, head of the public school music department at Brenau college, agreed with Mr. Craft and urged every music lover to hear the singer.

Matthews achieved recognition when he won first place over 500 contestants in Century of Progress auditions in Chicago. Experts declare he has a remarkably lovely voice, finely trained, splendidly used, filled with vigor and color.

His repertoire ranges from arias from Bach and Handel, through modern opera and reaches its peak in the historical spirituals of his race.

An admission price of 25 and 50 cents will be charged.

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Anderson, S. C., Independent Trib
December 1, 1940

**DID YOU KNOW** that the well-known hymn, "Old Time Religion," had its origin in Lexington County?

Over fifty years ago Charlie D. Tillman and his father were conducting a tent revival meeting in Lexington. They lent their tent to the Negroes for a Sunday afternoon service in which "The Old Time Religion" was sung. At the close of the meeting Mr. Tillman had the Negro song leader hum the melody which he jotted down note by note.

Before this time the song had never appeared in print. Since then it has been published in thousands of gospel song books and translated in many languages.

MUSIC- 1940

# Dorothy Maynor Plans Intensive Study During Summer Months

Afro-American

4-6-40

Baltimore, Md.

By EVELYN P. SUTTON

PHILADELPHIA — Although admitting that she likes to cook sew and keep house, Dorothy Maynor, who scored a triumph as soloist with the Philadelphia Orchestra on Saturday, emphatically denied that wedding bells would ring any time in the near future for her.

She also disclosed plans for intensive study during the summer months, in an interview on Monday.

Thunderous applause recalled the young soprano to the stage of the Academy of Music, Broad and Locust Streets, at least a dozen times, compelled her to shatter precedent and sing an encore.

She proved to be equally flawless in the highly technical "L'amero Saro Cosante," from Mozart's "Il Re Pastore," with its brilliant coloratura passages: the lyric. tender. "Depuis Le-Jour" from the opera "Louise" and in the recitative and prayer from Carl Maria von Weber's opera, "Der Freischutz."

**The twenty-nine year-old soprano, who thrilled the audience and orchestra members, including Eugene Ormandy, one of the world's greatest conductors, with her flute-like flexible upper register and the warmth of her lower tones, was gowned in metal cloth.**

The dress, fashioned on long flowing lines, and created for her by a Parisian modiste, belied her four feet ten inches height and approximately 150-pound weight.

She stood with head bowed and hands clasped during the orchestral introduction to her arias, but as her emotions became intensified, she overcame her inate shyness she lifted her face to the vast sea of faces gazing intently on the stage.

### Overwhelmed

Appearing overwhelmed by the spontaneous burst of applause at the end of her offerings, Miss Maynor bobbed her head and nervously clutched the folds of her gown, as her eyes filled with tears.

Each time she left the stage, she waved a salute to the applauding orchestra. Each time she re-appeared, Mr. Ormandy clapsed her hands in enthusiastic recognition of her gift.

Finally the conductor appeared with the music for "O Sleep Why Dost Thou Leave Me" from Handel's Semele, following which the ovation was only ended by the opening phrases of the final orchestral number.

Comments favorably comparing the singer with others who had appeared during this generation were heard from older orchestra subscribers on all sides.

**Her naive, appealing mannerisms carried the matchless beauty of her voice straight to the hearts of the sophisticated audience. Many lingered, loath to depart at the end of the concert, hoping for a further glimpse of the little artist.**

Miss Maynor also expressed a keen dislike of shopping when she was interviewed at the Walton Hotel, where she was stopping during her sojourn here. She said that because of the large number of interviews and necessary rehearsals for her Easter Monday concert with the orchestra, she had not time to do any sight-seeing or shopping. And although she dis-avowed any interest in clothes, hers are created for her by a canny dressmaker.

### Rise to Fame

Miss Maynor's meteoric rise to fame began when the remarkable quality of her voice was recognized by Serge Koussevitsky, conductor of the Boston Symphony Orchestra, when she sang for him last August, during the Berkshire Festival, at which she will be a soloist this year.

Since then, she has given three New York recitals and has had almost unprecendented honor of appearing with three major symphony orchestras, the Philadelphia, Boston and New York, in one season.

She will also be soloist with the Philadelphia Orchestra in Pittsburgh and Ann Arbor later in the season.

Born in Norfolk, Va., the daughter of a Methodist clergyman, her first musical experience was in the choir of her father's church.

Later, she was a student at Hampton Institute and toured Europe with its choir. She continued her training with the Westminster Choir School at Princeton.

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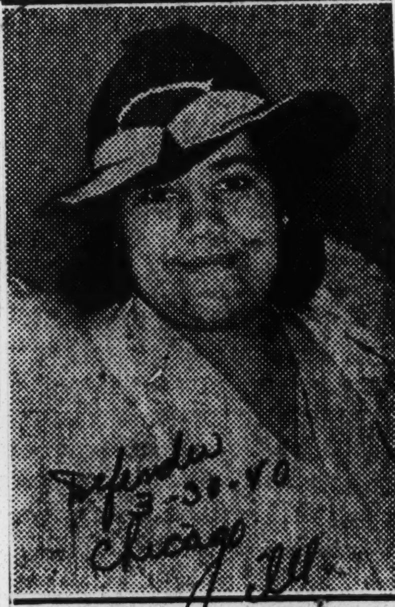
# Scores Again



Defender 3-30-40 Chicago Ill.

MISS DOROTHY MAYNOR

**Phenomenal young soprano, appeared Sunday night on the West Virginia State college artist series, before an audience which included the governor and other state officials. Miss Maynor was accompanied by Arpad at the piano.**

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# Negro Musician Unhurt In Smash

## Handy's Car Collides With Another Near Macon

Telegraph

4-8-40

Macon Ga.

W. C. Handy, famous Negro musician and author of St. Louis Blues, escaped injury here yesterday afternoon when his car and another sideswiped on the Houston road.

Handy was on his way to Fort Valley, where he will judge entries in the Normal College old-time music festival Monday.

State patrolmen from Perry said Handy's car, driven by another Negro listed as Edward Edmondson, sideswiped a machine operated by Miss M. F. Bryant, Houston road resident, when the Negro's machine attempted to pass as Miss Bryant was making a turn.

No one was injured, they said. Damage was estimated at $50 to both cars. The patrolmen listed the occupants of the Handy car as from New York city.

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# Marian Anderson to Give Concert Here Next Month

Times Picayune

4-7-40

New York

Marian Anderson, internationally famous Negro contralto, who last June sang at the White House for the king and queen of England, will be heard here in recital at the Municipal Auditorium May 6. She has concertized throughout the world with great success and her voice has been praised by Arturo Toscanini and Walter Damrosch as being one of the greatest of this generation.

Marian Anderson won several musical scholarships and in 1926, took first place in a competition that led to an engagement with the Philadelphia Symphony Orchestra. In 1933 she went abroad and climaxed two years of concert work with an appearance at the Mozarteum in Salzburg. The management for her concert here has announced that the orchestra on the large side of the auditorium will be reserved for white patrons and that the entire balcony will be reserved for Negro patrons.

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# Theo. Charles Stone Pleases In Initial Harlem Recital

Age

4-27-40

New York

By MARY E. FINGER

An appreciative audience braved the rainstorm on Thursday evening to attend the first New York recital of Theodore Charles Stone, baritone, only recently arrived from war torn Finland. The well-chosen program began with "Hear Me! Ye Winds and Waves" by Handel included lieder, modern songlets of contemporary composers, gems of Finland and particularly moving always loved Negro Spirituals.

The audience warmed to the singer's distinctly careful diction and his sincere interpretation from the exacting first number which unfortunately revealed insufficient volume and resonance caused doubtless by a heavy cold. As the program progressed through "Ein Schwan" by Grieg, "Vergebliches Standchen" by Brahms and "Zueignug" by Strauss the baritone exhibited greater control over the cold and in the second group captured the complete interest of the critical audience sprinkled throughout with noted singers and musicians. "My Native Land" by Gretchaninoff, the dainty and piquant "Shoes" by Manning and three selections b ythe accompanist, Margaret Bonds with compelling lyrics by Countee Cullen (introduced to the audience) and Langston Hughes. "To A Brown Girl Dead", "Winter Moon" and "The Negro Speaks of Rivers" were the three.

The third portion was completly programmed as "Hiawathas Vision" from Hiawatha's Departure section of Coleridge-Taylor's operatta, "Hiawatha". The Finnish group included the "Song of the Spider" by Sibelius, "Tuonne Taakse Metsamaan" by Merikanto, "Aamulaulu" which the audience loved most by Kuula and "Finnish Sailor's Song" by Vehanen. His encore was the utterly charming and somewhat familiar Finnish Folk Song.

The last group, the Spirituals, simply and sincerely done approaching closely the original folk singing of "Are You Ready," "My Soul's A Witness" (the soloist's own arrangement), "Within the Heart", "Ezekiel Saw de Wheel" and "Down to de Rivah" were enthusiastically received. "Didn't It Rain?" and "There's A Man Goin' Round Takin' Names" were encores.

Winston Salem, N. C., Sentinel
March 31, 1940

**HER SINGING HALTS REHEARSAL**—So carried away were members of Philadelphia Symphony Orchestra that they stood up and cheered Dorothy Maynor, 29-year-old Negro soprano, when she sang to the orchestra recently. Eugene Ormandy, orchestra conductor, said the daughter of a Norfolk, Va. minister was "one of the greatest singers" he had ever heard.

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## Fisk's Famed Jubilee Singers.

Globe 4-19-40 Nashville Tenn

In the above picture of the famed Fisk Jubilee Singers, Mrs. James A. Myers, rear, is the director. The others are Oswald Lampkin, Carl Weems, Arthur Bostic, Herbert Rutherford, William Collier, Benjamin Wailes.

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# Three New Twenty-Eight Piece Race Bands To Be Organized By War Department In Near Future

Courier
Pittsburgh, Pa.

NOV 23 1940

WASHINGTON, Nov. 21.—Three new Regular Army colored bands are to be organized, the War Department announced last Thursday.

These bands will be:

The Forty-first Engineer Band, which was to be organized at Fort Bragg, N.C., on Monday. It will serve colored units stationed at that post.

An infantry band to be organized at Camp Claiborne, La., on a date to be announced later. It will serve colored units to be stationed in the Beauregard area south of Alexandria, La.

A field artillery band, which is to be organized at Livingston, La., at some future date. It will serve colored units in the area north of Alexandria.

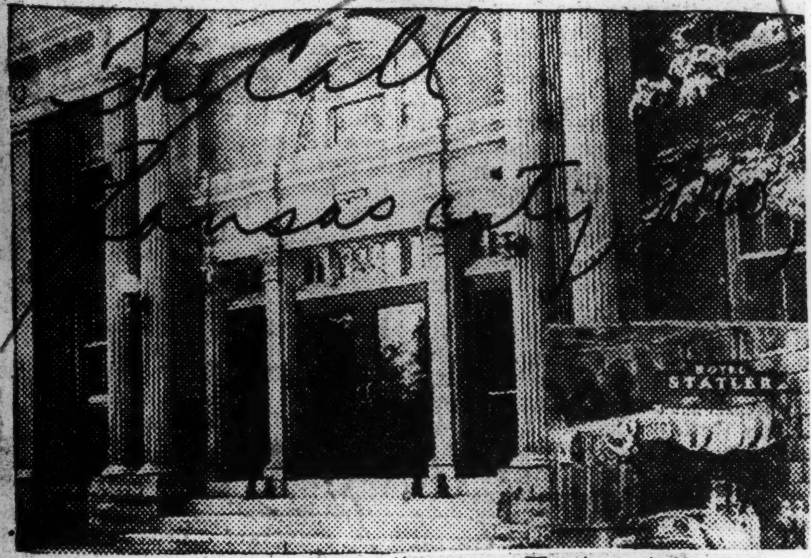
These three bands will be standard 28-piece bands with the grades and ratings now authorized by regulations for such bands. Each of these bands will have four Regular Army bandsman-instructors—a technical sergeant, a sergeant, and two corporals.

The Army bandsman-instructors will be furnished by the Ninth Cavalry and the 24th and 25th Infantry bands. These Regular Army enlisted instructors will be transferred in grade or will be selected from among the enlisted men qualified to hold these grades and positions.

MUSIC - 1940

# Principal, Jim-Crow Recital Scene

NOV 1 1940



The Call
Kansas City, Mo.

DOOTHY MAYNOR, celebrated soprano, sang here October 18, in Howard hall before an audience of scarcely more than 1,000, while members of her race were listeners, in special sections. At this recital Samuel P. Bills, managing editor of the Call, and Mrs. Ina McFadden, acting society editor, were asked to sit with the Negro sections, when, several days before they were told to identify themselves as members of the press. The two staff members refused and walked from the hall.

INSET:—All efforts to check upon the fact that Miss Maynor was registered at the Statler proved futile as Mrs. Ina McFadden, interested in furthering an interview with the artist, was told that her name was not there. The Statler is a prominent and exclusive white hotel. — Davenport Photo.

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DOROTHY MAYNOR

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# Queen Swingster Closes at the Tropicana on Broadway —Reason Given Is that Management Failed to Get Air-Time for Outfit.

NOV 9 1940

By BILLY ROWE
(Theatrical Editor)

NEW YORK, Nov. 7.—Cutting short a scheduled four-week engagement at the Tropicana on Broadway, Ella Fitzgerald and her band weighed anchor Thursday night and left the spot after a two weeks session. The untimely closing of the queen swingster was brought about in sort of a huff by her managerial office which stated that the Tropicana management failed to live up to the contracted promises.

According to Moe Gale, present pilot of La Fitzgerald, the attraction was supposed to get three CBS airings per week. During the first week and some days of its opening, CBS and James Petrillo, president of the American Federation of Musicians, were on the battlefront and all remotes were taken off the air, which gave the Tropicana an excuse for the lack of broadcasting facilities. In the face of a settlement last week, Broadway's newest sepia nitery still failed to acquire the necessary airing rights; adding up this score and the lack of sufficient money coming to the attraction, the Gale office pulled the band.

Undaunted by the outcome of her first Broadway job, Ella Fitzgerald and her band will open an indefinite engagement at the Brunswick hotel in Boston, Nov. 11. Due to a vast following acquired by the swing singer when the late Chick Webb, where she got her first real break at Lavaggi's in the same city several years ago, La Fitzgerald is expected to have a most successful swing in the back bay city. The band will be heard several times a week on a coast-to-coast CBS hookup and will be featured for dining and dancing.

Courier
Pittsburgh
Pa.

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# Dorothy Maynor To Sing Tonight With Ford Symphony

NOV 10 1940

NEW YORK, N. Y.—(SNS)—Dorothy Maynor, brilliant soprano, will feature an opera aria, Negro songs and spirituals, this evening when she makes a guest appearance as soloist of the Sunday Evening Hour to be broadcast tonight at eight o'clock over WGST. Wilfred Pelletier is conducting the symphony orchestra and chorus on the popular broadcast.

Daily World

Miss Maynor will sing the aria "Depuis le Jour" from "Louise" by Charpentier. She will also present Chadwick's "Before the Dawn" and "Midsummer Eve" by Grieg. Her spiritual group will offer "Ride On, Jesus," after which the chorus will join her in the rendition of "I'se Gonna Tell God All My Troubles."

Atlanta, Ga.

The brilliant soprano opened her second concert season here two weeks ago with a Town Hall recital almost a year after her notable debut in the same place. She is planning two nationwide tours this year with engagements in 27 states

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# Thanksgiving Event For Selma Negroes

The Snow Hill Institute Harmony Syncopators will play for a special Thanksgiving entertainment planned for colored people of Selma from 5:30 to 10 o'clock Thursday morning at the Excelsior Club Room. The Syncopators will play for a dance and there will be special vocal numbers by William Howard and Jessie Craig.

The Melody Eight, well known colored octette of Selma, also will sing.

Selma Ala., Times Journal
November 19, 1940

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Richmond, Va., Times-Dispatch
October 28, 1940

# Negro Singers Attract Record Crowd

Richmond Negro Baptists accomplished yesterday what only their white Baptist friends have been able to do consistently—they filled to overflowing the City Mosque for a program of the Harmonizing Four, famed Richmond Negro quartet, and quartets from 12 other cities.

Five thousand packed themselves into the auditorium and Frank W. Corley, manager of the Mosque, said that many more were turned away. Seven city police, headed by Sergeant Goldsby, were called to the Mosque to help inform the waiting crowd that no more seats were available. Every seat was taken a full half-hour before the program was scheduled to start at 3:30 P. M.

The overflow crowd couldn't understand that all seats were taken and it was necessary for the policemen to tell them firmly, but gently, they couldn't get in. Many, however, had given up hope of admission before the program started and filed away.

It's a rare occasion when the auditorium is filled. Manager Corley says it happens once every 10 or 15 years. Only big conventions usually require the whole auditorium, but yesterday's crowd could have used twice as many seats. A full section had been reserved for white persons but only 10 attended.

No admission was charged but those attending met "the man with the basket" at the front door and contributed in with whatever they felt like giving. This went toward paying the cost of the auditorium. Surplus revenue will be used to beautify Mount Olive Cemetery.

Oddly enough, the Harmonizing Four has five members.

# . . . Why Musicians Are Jobless

NOV 9 1940

By DAN BURLEY

Amster

News

The jobless musical tribe increases and you can see its swelling membership daily in front of the Lafayette theatre, the Rhythm Club and other favorite gathering spots [illegible]. Many things co[illegible]ate to the fact that the very persons responsible for the popularity of swing and jazz music are the ones to get the least out of it. One cause is the one created by the musicians themselves. Let's paint in words a typical picture of the situation. . . It's Monday night and the corner grill and cabaret is operating with a skeleton staff, including the band, which normally includes five musicians. Only the pianist, the drummer and the sax player are on duty for the skimpy crowd in the place. Around 12 or 1 a. m., musicians start trickling in, bringing in their horns or guitars with them. A lot of handshaking goes on among the visiting musicians and those working and in the next few minutes the sax player is joined by three other saxophonists, maybe, a clarinetist. A guitar player climbs on the stand. A bas fiddler starts plunking in a spot where there was no bass player before. A couple of trumpets join in on the song and soon the [illegible] that sounds fine and mellow.

New York

N.Y.

The boss is an observing fellow. Four or five Monday nights like this in a row in which he gets free music via the "jam session," prompts him to lay off the drummer and the sax player, retaining only the pianist for that night since musicians can always be counted upon to fill in. His next step is to cut down his regular band from five to three pieces during the week, since the jobless "jam men" are as plentiful as fleas and eager to play as a kid to grab a stick of peppermint candy. Thus, the musicians kill themselves out of doing it. The unemployed list swells and [illegible] don't seem to understand what's wrong.

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## *Among Negro Musicians*

By Orrin C. Suthern, II, for ANP

**THE STATE OF CHURCH MUSIC**

NOV 8 1940

Earlier in the year when the Gospel choruses of the country were assembled in convention in Chicago their accomplishments and their ideas were a source of great interest to the writer. It was our opinion that much of the dilatory singing, that much which was of ill repute musically could be traced directly to the influence of these gospel choruses. Thus when we heard as assurances of the leaders of this group that gospel choruses as a unit were endeavoring to clear away and abolish jazzy, swingtime music which earmarks the average song of this type of chorus, we were rather elated, since such music is contrary to all the principles of worship and praise through music.

The

Plaindealer

Likewise in a previous release we stated that merely calling down the wrath of the gods of music upon such alleged offenders is not the method by which such music can be delegated to an inferior place; rather that the so-called "senior" choirs must improve their own organizations musically and financially. The music which the better organized gospel choirs sing is rendered in a fashion which the senior choir could well emulate; that is, every chorus member sings with an eye to the director, and the chorus sings together with zest and spontaneity; and the gospel chorus is a financial success —which accounts for its favor with the average pastor.

Kansas City,

Kansas

It has always been our opinion that if a thing is worth doing at all it is worth doing well and if it is worth doing well it is worth doing as near perfect as possible. Surely this is not too much to ask of the senior choir especially since that body too frequently demands undeservedly the recognition due a ranking musical organization.

We have heard it stated many times that the South as a district generally lags behind the rest of the nation. InI the affairs of church music this is woefully true. In the last month we have seen the columns of one of our prominent weekly papers open to a discussion between two ministers, one of whom had the courage to inveigh against the poor type of song and singing, which, in his opinion, he found at the convention in Birmingham. One week later we find a clergyman of that denomination calling the former pastor to account and actually championing the cause of the "whoop-it-up" kind of singing. "Let them whoop", says this leader of the people. So praise through singing turns into worship through whooping.

If this clergyman were one out of many, the less said about him the better; but this type of minster is in the ascendancy. And he is dangerous to the cause of good music. Knowledge is necessary to understanding, and certainly in as abstract a thing as music is. To take a simple example — chanting the Lord's Prayer. This chant taken over from an old form of the English service is to be sung evenly, as if one were SAYING it to music. What actually happens is that the chant is so drawn out and lengthened that one devout person could easily say the prayer three times through without hurry, while it is being held out, breathed upon and generally distorted simply because it is being sung.

Change it? You dare not. It destroys the worship value. Who knows more of the worship value of music than the musician? Church music is the only remaining branch of the art which has a tainted title and only through a continuous program of enlightenment can the taint be removed. We only hope that musicions who are qualified to train choruses in the art of singing will stick unflinchingly to the job; and that those ministers who do know what to expect from music as an asset to worship, will continue to aid their choirs and directors in the production of well sung services of praise through music.

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The Union

Cincinnati

Ohio

# FOSTER, THAT GREAT MASTER OF NEGRO MELODY, ENTERS THE HALL OF FAME!

BY SETH MOSELEY

NOV 21 1940

New York, November 14—(AP)—They're making room in the Hall of Fame tomorrow for the name of another great American. He's the seventy-third. Only this man wasn't a President or a ruler. He was just a fellow who wrote songs to pay the rent.

The name is Stephen Collins Foster. Take away the "Collins"—recognize it? If you don't, look in the piano bench and find his immortal songs:

"Old Black Joe;" "De Camptown Races" (ask grandpa how they went to town on that one); "My Old Kentucky Hom!;" "Massa's In De Cold, Cold Ground;" "O Susanna;" "Old Dog Tray," "Swanee River" or "The Old Folks At Home," and "Nelly Bly." These are eight of them—he wrote 175.

Tomorrow the man who regarded his songs as "pot-boilers"—he sold them outright for a few dollars—steps into select company in the colonnade on New York University's campus, where stand statues of the nation's great—George Washington, Abraham Lincoln, Henry Wadsworth, Longfellow and others.

Foster, named on 86 of the 108 ballots cast by distinguished men and women of the country, was the only successful candidate in a field of 141 nominated by members of the public earlier this year.

The Union

Runners-up who failed to receive the necessary three-fifths majority of all votes cast (65) included Walter Reed, hero of the fight against yellow fever; Sidney Lanier, the Southern poet; Henry David Thoreau, the naturalist, and Booker T. Washington, Negro educator.

Cincinnati

Ten years ago, when his name first was submitted, the song writer got seven votes. Tomorrow he becomes the first musician to be enshrined among American immortals.

Next spring they'll move into place a commemorative tablet and bust to honor the man, who, as a boy in Pittsburgh, Pa., said: "I want to establish my name as the best Ethiopian song writer."

Ohio

It wasn't exactly heresay, but friends regarded it as strictly kitchen conversation. They stopped laughing when, at 14 years old, the boy produced "Tioga Waltz" (for an ensemble of flutes). Soon he was in Cincinnati where he got a job bookkeeping and it was there, to offset the dullness of figures, that he produced the enormously popular "De Camptown Races."

It wasn't that he invented a new type of song; it was the magic turn he put to melody or phrase. Up and down the ladder he went; broke yesterday, "in the chips" today a new song tomorrow. Nor was he bothered that it was a minstrel show—E. P. Christy's—that put him across. People, all types, sang his songs; that was what he wanted.

Foster's life was unhappy, cut short. Rent, food, clothes, living needs—proceeds from the songs covered them and left little else.

Once he wrote a ballad, a sad thing, "I Would Not Die in Springtime." He didn't. In the old American Hotel in New York, suffering with ague, he died in January, 1864 at 38.—Enquirer.

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Paris. Tenn., Post-Intelligencer
November 22, 1940

# MANY EXPECTED FOR COLORED PROGRAM

According to the scouting committee of the Mt. Zion Colored B. T. U., a large audience is expected to attend the musical program to be given at the church tonight by a chorus of 30 male voices from the Mt. Olive Colored Baptist church in Clarksville.

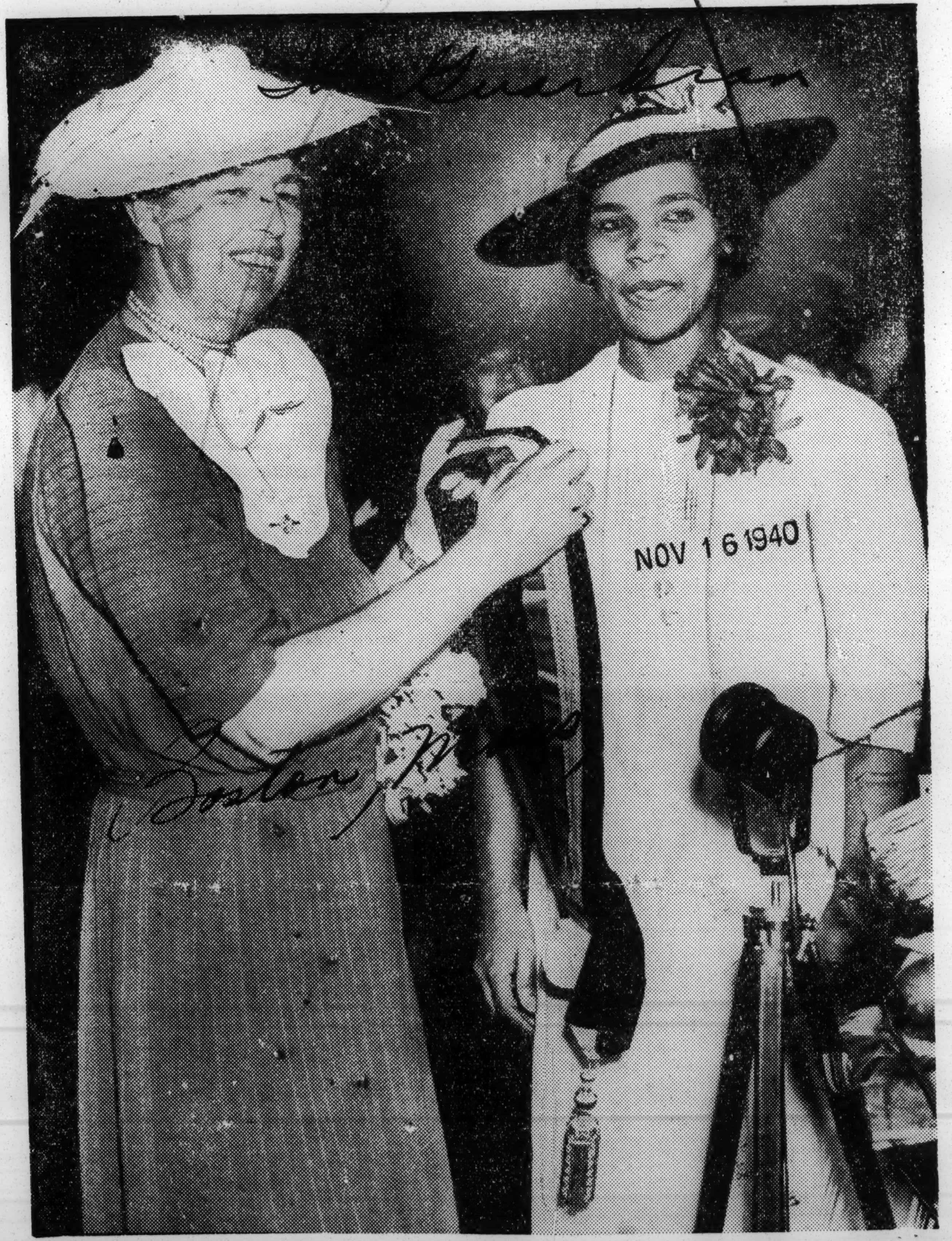
Special arrangements are being made by the senior choir of the local church to serve hot fish and coffee at the close of the program.

Reserved seats will be available for white persons wishing to attend the concert.

MUSIC - 1940

# TWO FIRST LADIES

Guardian



NOV 1 6 1940

Boston Mass

MARIAN ANDERSON's fame continues to expand as crowds jam every Concert Hall where she appears. H recent recital in Symphony Hall drew one of the largest and most enthusiastic audiences ever recorded in Bost musical history. Shown with her is the "First Lady of the Land" who has always been a gracious admirer and porter of Miss Anderson.

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# They'll Fill The Day With Music

NOV 1 7 1940

## Ten Outstanding Negro Choirs And Choruses To Sing In Exposition Prelude Sunday Afternoon

NOV

Ten outstanding Negro choirs and choruses will be heard on the same program Sunday afternoon during a festival of music planned by Negroes as a prelude to the ning Monday of a three-week Ex tion of Progress at the Slossfie Community Center auditori 1930 Twenty-Fifth Avenue, North.

The festival, offered as a means of defraying expenses of the Exposition of Progress, will open at 4 p.m. at the Municipal Auditorium with a special section reserved for white people.

B'ham News

Heading the program will be the noted Fisk University Choir of 60 voices. Other musical organizations to be heard include the State Teachers College group, of 18 male voices, the State A. & M. chorus of 38 mixed voices, the Talladega College, the Miles College, Parker High School groups, the latter with 50 voices; the Industrial High School chorus of 50 voices; the Wilkerson Choral Singers, the NYA Chorus of 45 voices and the Parker High School band.

B'ham Wld

A capacity attendance is expected since each of the schools on the program is scheduled to have a large representation and many other Birmingham Negroes plan to attend. A large number of white people also is expected to hear the noted singers.

The Exposition of Progress, containing many of the exhibits displayed in Chicago last Summer during the Negro Diamond Jubilee Exposition, will open Monday night and continue through Dec. 9. The exposition is intended to show progress American Negroes have made since slavery ended.

Wednesday has been set aside as White Patrons Day and Friday, Nov. 29, has been designated as White School Children's Day.

Exhibits to be shown include offerings from the National Youth Administration, the Works Progress Administration, the United States Department of Agriculture, the United States Department of Labor, the Federal Security Agency through the Social Security Board, the United States Public Health Service, the United States Veterans Administration Facility, the Afro-American Diamond Jubilee Authority of Illinois, the Harmon Foundation of New York, various individual Negro artists and local exhibitors.

Thursday, Dec. 5, will be a big day on the program. In addition to the exhibition at the Slossfield Community Center, a football game will be staged at Legion Field between Parker High School of Birmingham and the Industrial High School of Tuscaloosa, the latter undefeated in five years.

Immediately following the game, "Miss Slossfield" will be crowned at Elks' Rest.

The Exposition of Progress is sponsored by the National Youth Administration, with Capt. Charles E. Dawson, Negro artist and World War veteran, in general charge. It has the hearty backing of Dr. J. E. Bryan, state NYA director and superintendent of the Jefferson County schools; Dr. C. B. Glenn, superintendent of city schools, and the city school system; Dr. J. D. Dowling and the County Health Department, and others.

The exposition was brought to Birmingham largely due to the efforts of Dr. C. B. Bray, Birmingham dentist, and W. D. Moore American Cast Iron Pipe Company president, who viewed the exposition in Chicago.

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# VIOLIN INSTRUCTION OFFERED IN SCHOOLS

NOV 1 6 1940

Amsterdam News

New York N.Y.

RICHMOND, Va.—In an effort to discover and train musical talent on a large scale in the Richmond Public School System, Fletcher Rosemond concert violinist and teacher has been assigned to instruct violin classes in the schools it was announced this week. The undertaking is sponsored by the Richmond Council of Parent-Teacher Associations, of which Mrs. Delia C. Jackson is president. The plan has been approved by J. H. Binford, superintendent of public schools.

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Nashville, Tenn. Tennessean

November 3, 1940

# INK SPOTS TO PLAY

## Negro Band Gives Concert Tonight At K. of P. Hall Opening

The Four Ink Spots, who will play for a dance following their concert tonight at the Negro K. P. Hall, Fourth Avenue and Cedar Street, although outwardly a five group, have been clicking solidly with sweet ballads.

Negro quartets all make one mistake, they say their experience has taught them: they always swing the music, which leads audiences to put them in a single category.

Tonight's concert is at 9.30 o'clock.

# Among Negro Musicians

NOV 16 1940

(By Orrin Clayton Suthern, II, for ANP)

**THE STATE OF CHURCH MUSIC**

Earlier in the year when the Gospel choruses of the country were assembled in convention in Chicago their accomplishments and their ideas were a source of great interest to the writer. It was our opinion that much of the dilatory singing, that much which was of ill repute musically could be traced directly to the influence of these gospel choruses. Thus when he heard the assurances of the leaders of this group that gospel choruses as a unit were endeavoring to clear away and abolish jazzy swingly like music which earmarks the average song of this type of chorus we were rather elated, since such music is contrary to all the principles of worship and praise through music.

The Black Dispatch

Likewise in a previous release we stated that merely calling down the wrath of the gods of music upon such alleged offenders is not the method by which such music can be delegated to an inferior place; rather—that the so-called "senior" choirs must improve their own organizations musically and financially. The music which the better organized gospel choirs sing is rendered in a fashion which the senior choir could well emulate; that is—every chorus member sings with an eye to the director, and the chorus sings together with zest and spontaneity; and the gospel chorus is a financial success — which accounts for its favor with the average pastor.

Oklahoma City

It has always been our opinion that if a thing is worth doing at all it is worth doing well and if it is worth doing well it s worth doing as near perfect as possible. Surely this is not too much to ask of the senior choir especially since that body too frequently demands undeservedly the recognition due a ranking musical organization.

Okla.

We have heard it stated many times that the South as a district generally lags behind the rest of the nation. In the affairs of church music this is woefully true. In the last month we have seen the columns of one of our prominent weekly papers open to a discussion between two ministers, one of whom had the courage to inveigh against the poor type of song and singing which, in his opinion, he found at the convention in Birmigham. One week later we find a clergyman of that denomination calling the former pastor to account and actually championing the cause of the "whoop it up" kind of singing. "Let them whoop," says this leader of the people. So praise through singing turns into worship through whooping.

If this clergyman were one out of many, the less said about him the better; but this type of minister is in the ascendancy. And he is dangerous to the cause of good music. Knowledge is necessary to understanding, and certainly in as abstract a thing as music is. To take a simple example-chanting the Lord's Prayer. This chant taken over from an old form of the English service is to be sung evenly, as if one were SAYING it to music. What actually happens is that the chant is so drawn out and lengthened that one devout person could easily say the prayer three times through without hurry, while it is being held out, breathed upon, and generally distorted simply because it is being sung.

Change it? You dare not. It destroys the worship value. Who knows more of the worship value of music than the musician? Church music is the only remaining branch of the art which has a tainted title and only through a continuous program of enlightenment can the taint be removed. We only hope that musicians who are qualified to train choruses in the art of singing will stick unflinchingly to the job; and that those ministers who do know what to expect from music as an asset to worship, will continue to aid their choirs and directors in the production of well sung services of praise through music.

NOV 16 1940

The Association of Music Teachers in Colored Schools under the direction of its president, Fred Hall of Dillard university, is off to a good start preparing for an inspiring year. It is planned that the editorial committee will release a periodical every six weeks and the membership committee is laying its plans for a membership drive at an early date. The annual convention which attracts music educators all over the South will be held in Montgomery under the auspices of Alabama State College where there is a very active music faculty.

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# Ruby Elzy Date Set For Dec. 6

NOV 17 1940

## Noted Negro Soprano Coming For Alma Mater

RUBY ELZY, talented negro soprano, will be heard in concert at Ellis Auditorium Friday, Dec. 6. Her appearance is sponsored by Rust College of Holly Springs, Miss., of which she was a former student.

Commercial Appeal

Her program will include operatic arias from Gluck to Gershwin, a lieder group by Schubert and Brahms, and negro spirituals. The Gershwin song is Serena's plaint, "My Man's Gone Now," from Porgy and Bess. She was the original Serena in the New York showings of the opera.

Memphis,

Ruby Elzy comes with high recommendations from Northern cities where she has been heard. Aside from her singing, she has also written, staged and directed three plays, one of which ran for two seasons in and around New York. Her other stage experience includes playing opposite Paul Robeson and the lead in a successful Los Angeles play, "Run, Lititle Chillun."

Tenn.

She was a freshman at Rust College, a member of the faculty of Ohio State Universitiy heard her sing and persuaded her to enter the institution's college of music.

Graduating from Ohio State, she was granted a scholarship in the Institute of Musical Art in New York. Her work there was of such outstanding quality that she was granted a year's extension of her scholarship, contrary to the institute's usual custom. And at the end of her three-year course, the Juillard Foundation, the graduate school, granted her an artist's diploma, although she had had no work in the graduate school. This was a presentation unique in the history of the school. —B. S. P., Jr

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Nashville, Tenn Banner

November 7, 1940

# New Yorker To Give First Fisk Recital

A dramtic recital by Walter D. Smith, of New York City, will be the year's first presentation by the Fisk University Stagecrafters and will be given in the Fisk Memorial Chapel at 4 o'clock tomorrow afternoon.

The Fisk Little Theater season will open November 15 when the Stagecrafters produce "First Lady." Other plays later will include "One Clear Call" and "Mary Tudor."

The public is invited to the readings.

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Knoxville, Tenn. News Sentinel

November 3, 1940

# Soprano Maynor Helps To Give City Most Outstanding Concerts

## Negro Singer, Winning Nation-Wide Acclaim, Will Be One of Three Artists of Season.

CHUBBY, dark skinned Dorothy Maynor, who many critics think has the most glorious voice in America, is giving Community Concerts second program in Knoxville this winter.

And in engaging the Negro singer along with Yehudi Menuhin, the violinist, and Jose Iturbi, the pianist, Tuesday Morning Musical Club members, sponsors of the concert series, believe they have the most outstanding series in their ten years of concert giving.

**"We engaged Dorothy Maynor months ago," says Miss Margaret Conner, president of Tuesday Morning Musical Club, "otherwise we wouldn't be able to get her. She is so popular now she is booked months in advance."**

Dorothy Maynor has had amazing success since she first won nation-wide acclaim in 1939 when Serge Koussevitzky presented her at Berkshire Music Festival.

"Boxofficially she is not yet the peer of big-mouthed Marion Anderson who sells out Carnegie Hall," said Time Magazine last week. "But Dorothy Maynor is just hitting her stride."

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Knoxville, Tenn. Journal

November 8, 1940

## TO SING AT DANTE

The Brownlow Singers will give a program of Negro spirituals at Dante Negro School today at 8 p. m. for the benefit of Mt. Calvary Baptist Church.

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Opelika Ala News

November 16, 1940

## "Sons Of The South" To Be Presented

The Lee County Training School will present "Sons of the South" from Tuskegee Institute, Tuskegee, Alabama on Sunday evening, Nov. 17, at the White Street Baptist Church, 7:30 p. m. This group of singers is well known for their outstanding work. The public is invited. Admission 10 cents for everybody. There will be reservations made for our white friends.

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Journal

Atlanta, Ga ~~Constitution~~

November 18, 1940

# Singer Robeson, Refused Service, Sues Restaurant

SAN FRANCISCO, Nov. 18.—(UP)—Paul Robeson, famous Negro singer, and eight others, three of whom are Negroes, Saturday charged racial discrimination in a suit demanding $22,500 damages from a San Francisco restaurant. The suit said that the restaurant, Vanessi's, had refused to serve them last Tuesday night.

The management of Vanessi's asserted that the restaurant was filled when Robeson and his party arrived.

John Pittman, foreign editor of the San Francisco People's World; Lawrence Brown, Robeson's accompanist, and Revels Clayton, a council official of the Maritime Union of the Pacific, were the other Negro plaintiffs. The white plaintiffs, who said they were parties to the suit because they had been excluded for the reason that they were with Negroes, were Clara Rockmore, who had appeared here in a concert with Robeson; Eugene Helmer, pianist; Merle Pittman, Ethel Cayton and Louise Bransten.

MUSIC- 1940

# Mixed Audience Gives Miss Anderson Round Of Applause

Daily World 5-5-40 Atlanta Ga.

By WILLIAM FOWLKES

Round after round of applause greeted Marian Anderson, a celebrated contralto, as she rendered a perfect concert Saturday night at city auditorium.

A mixed audience estimated by observers as five thousand greeted the internationally known singer in her second Atlanta appearance.

With flawless tone and volume control and complete mastery of composition, Miss Anderson sang through a varied program, which captivated its hearers from beginning to end.

Those who went to hear the "Brown Thrush" who has been dubbed the "greatest living singer" left the mammoth concert room convinced of the truth in the assertion.

So enthusiastic was the applause given Miss Anderson that six encores and three times that number of re-appearances were necessary to quiet the well pleased house.

## Brown Thrush At Her Best In Atlanta Recital

The first part of Miss Anderson's program was made up of "When I Am Laid In Earth" by Purcell; "A Pastoral" by Verachini, and "Plaisir D'Amour" by Martini.

Schubert's composition dominated the second part, which consisted of "Die Rose," "Auf Dem Wasser Zu Singen," "Der Doppelganger," and "Erlkonig." His "Ave Maria" as and encore brought great applause from the throng.

The Card Scene from Bizet's opera, "Carmen" was rendered with a perfection as is only characteristic of Miss Anderson.

Following intermission, in Part IV of the scheduled program, "The South Wind" by Parker, "Thoughts of Home" by Bedford; "Songs To The Darki Virgin" by Price and "I Hear An Army' by Barber were very well done.

Negro spirituals, sung in all their natural charm and appeal, composed the last part of the Anderson program. "Steal Away" and "Peter. Go Ring Dem Bells," both arranged by Burleigh; "Crucifixion" arranged by Payne, and "Didn't My Lord Deliver Daniel" arranged by Brown proved highly enjoyable to the responsive audience. "No Hiding Place" and "Cuckoo" were among the last encores, among the many Miss Anderson was forced to sing before the audience would relinquish her.

Daily World 5-5-40

Kosti Vehanen accompanied Miss Anderson at the piano and took one bow with the singer at the end of the splendid program.

A large bouquet of American Beauty roses was presented the singer by a group of her Atlanta admirers. They blended well with the charming gown worn by the graceful singer.

According to authentic sources, Miss Anderson's Atlanta appearance was one of those far out of the ordinary run of artists' concert seasons. She has had to sing six weeks more than the average top artist this season because of the many requests for her appearance all over the country.

This observer can only say of Miss Anderson that she is everything critics have ever said excellent about her.

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# AWAY FOR 16 YEARS, SINGER RETURNS TO AMERICA, GETS WARM RECEPTION AT RECITAL

Call 5/24/40 Kansas City Mo

By CARL DITON

NEW YORK. — (ANP) — A large audience with many former students and workers of Hampton institute in evidence came out Sunday evening to Town hall to do honor to a former student of that institution, Aubrey Pankey, baritone, who had just returned from war-torn Europe, where he has for the past 16 years appeared in many of the leading capitals, and we are sure it rejoiced over the changes that have come over the singer's art in that period of time.

Mr. Pankey possesses an enviable talent for interpreting songs, employing it with fine artistic taste to project a baritone voice that is none too heavy but pleasing in quality. His pianissimo has resonance and his breath control is most noteworthy. This probably explains the profound impression he made with his first interpretation: Handel's "Leave Me, Loathsome Light." Would that he had sung the same composer's "Pack Clouds Away" first rather than second, so noticeable was the comparison.

### Sings Stand-bys

It is difficult to find songs (even of the masters) that compel a fine interpretation. This is probably why Mr. Pankey confined himself to such Schubertian stand-bys as: "Der Wanderer," "Wohin," "Der Doppelgaenger" and "Rastlose Liebe." "Der Wanderer," despite intervowelization in a few places, was a bem!

In French were: Faure's "Au Cimetiere," Ravel's "Chanson Romantique," and Debussy's "Mandoline," preceding which latter number the singer sang an interesting vocalise entitled "Berceuse," dedicated to Mr. Pankey, the "oo" phrases of which went sharp for some unaccountable reason.

The English-speaking creators contributed their share to the program, of course. There were Quilter's "Come Away, Death" and the charming, "O Mistress Mine."

The Americans were represented by Spross's "The Day is Done" and Curran's "Life," slightly sharp in effect.

### Tempo Questionable

As to spirituals, we are quite sure that the tempo of "Go Down, Moses" was much too slow. Burleigh's "Deep River" flatted. Brown's "Little David" speeded up things. Payne's "Ain't Dat Good News" was quite Negroid. "Crucifixion" was on the contrary quite Caucasian in places with, for instance, point stroke "r" in such a dialetic word as "nevah." And Nathaniel Dett's fine "Follow Me" was sung much too fast to bring out the fervor of this number.

We shall look forward to a return visit of Mr. Pankey to Town hall next season. If this comes to pass, we should like to see some change in style, as the singer's present method lacks contrast in tempo and intensity as far as his program as a whole is concerned. His art at present leans a little too heavily in the direction of ultra-refinement, robbing the artist of many a dramatic moment.

Rudolph Schaar presided very delicately and sensitively at the piano. Unlike many of his Nordic confreres, however, he does not seem to know much about accompaniments to Negro spirituals.

The singer was gracious in bestowing French, German and Negro spiritual encores.

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Sumter, S. C., Daily Item
October 24, 1940

**REVIEWERS CLUB**

Mr. Luke Peeples of Bluffton and the University of South Carolina captivated the members of the Reviewers Club with an informal talk on Negro spirituals, Wednesday afternoon at the home of Mrs. T. D. Dunscombe. The Reviewers Club which has "The American Panorama" for its year's study welcomed Mr. Peeples as the guest of Mrs. Clarence Beckman who was in charge of the meeting on Negro Spirituals. Mr. Peeples who has probably the most complete and accurate record of Negro Spiritual music in the country introduced his subject by describing the picturesque little village of Bluffton, where since early childhood he has studied at first hand the unique and colorful music of the negro people, and where except for a few recent innovations such as the "picolo" the outside influence on the music and mode of worship in the negro churches has changed very little in the past century.

After completely winning his audience with his intimate and sympathetic characterizations of individual worshipers, Mr. Peeples illustrated on the piano some of his own interpretations of different types of spirituals. So determined for accuracy is he that he has jotted down most of these by the dim light from the window while sitting outside of the negro churches, making it necessary to hear the music many times over before the finished version can be considered. Mr. Peeples has indeed caught the full richness and beauty of the music of the negro people and he interprets it with true sympathy and understanding.

The listeners were equally charmed when at the close of the meeting, Mr. Peeples complied with a request for some of his own compositions.

## SONG ON LYNCHING ON STADIUM LIST

BALLAD BY KATHERINE G, CHAPIN TO
BE GIVEN BY WHITE AND NEGRO CHORUS
JUNE 24.

The first performance of a ballad for white and Negro chorus, orchestra, contralto soloist and narrator by William Grant Still, who has composed a musical setting to the poem of Katherine Garrison Chapin, will be presented at the Lewisohn Stadium on Monday evening, June 24th, the Stadium concerts committee announced yesterday.

The new work is called "And They Lynched Him on a Tree", a chorus of fifty voices from the Schola Cantorum, trained by Hugh Ross, and a similar Negro group, the Wen Talbert Choir, will assist the Philharminic-Symphony Orchestra in the performance of the score. Artur Rodzinski will conduct.

On the same program Paul Robeson, the American baritone, will appear as soloist. He will be heard in "Ballad for Americans", music by Earl Robinson and text by John Latouche. The Schola Cantorum ensemble will appear with Mr. Robeson in this work. Mr. Robeson has sung "Ballad for Americans" on the radio, but not in public concert.

Mr. Robeson will also sing an aria with orchestra and a group of spirituals with piano accompaniment.

And they Kynched Him in a Tree" is Mr. Still's most recent work. The Negro composer, who is living in Hollywood has written "Afro-American" Symphony, "Lenox Avenue", a symphony in G Minor; a Haitian opera called "Troubled Island", the symphonic poem, "Dismal Awamp" and the theme mucis for the New York World's Fair. He received the Guggenheim Fellowship twice and a Rosenwald Fellowship has been awarded to him.

Miss Chapin, who is tge wife of United States Solicitor General Francis Biddle, is a poet whose books include "Outside the World" and "Time Has No Shadow"."Her"Lament for the Stolen," a dirge for the mother of a child who has been stolen and killed, was set to mucis by Harl McDonald, and was performed by the Philadelphia Orchestra under Eugene Ormandy on Dec. 30 and 31, 1938

Times
5-29-40
New York,N.Y.

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# Cab's Records Are Setting New Records

SEP 16 1940

Daily World
Atlanta Ga.

NEW YORK CITY—(SNS)—Cab Calloway's newest recordings under the "Okeh" labtl, a change over from Vocalion which has been discontinued by Columbia Recording Corporation, have met with the instantaneous favor of the nation's platter fans. According to Hal Davis, of Columbia, Cab's records are selling faster than during any other period in the bandleader's career.

"Papa's In Bed With His Britches On," Calloway's newest release, had a big advance sale prior to its national distribution and current sales figures indicates that it will approach the high mark set by "Jumpin Jive." Automatic coin operators in all sections of the country are making good use of the Calloway platters.

Band leaders are plugging "Fifteen Minute Intermission," which Cab introduced and recorded. The number is a great favorite with "hep cats" and musicians. The story of the record is concerned with a band who beg their leader for a fifteen minute respite from their playing duties. The record begins with Cab upbraiding his boys for laying down on the job. They reply asking for "a fifteen minute intermission, Boss."

Calloway and his Cotton Club revue, starring the Three Choclateers Avis Andrews and the Six Cotton Club Boys, are currently on a theater tour. They opened the Fall season at the Palace Theater, Akron, Ohio, and played to about the same number of patrons which occasioned their recall to the theater only ten months after their last engagement. The unit is currently at the Circle Theater, Indianapolis and from there they hasten back to New York for a tour of the Brandt Circuit in metropolitan New York.

MUSIC- 1940

# W. C. Handy Sees Great Future For Negro In Music

## Composer Judge At N. C. Festival

Journal and Guide
5-4-40
Norfolk, Va.

### Says Swing Due To Stay For Years and Years

By AL WHITE

GREENSBORO, N. C. — "The gro has a great future in music if he doesn't let schools and conservatories spoil him" was the observation made by W. C. Handy, famous composer of "St. Louis Blues." Mr. Handy was in Greensboro as a judge of the 10th annual musical festival held at A. and T. College last weekend.

He said that schools and conservatories would spoil the Negro by teaching him a whole lot of German, Italian and French and by giving studies that he would never be able to use. He illustrated this by telling an anecdote on one of his friends.

This friend was taking piano lessons under a German teacher. It seemed that bv the time that he had learned his fourth lesson, he had forgotten his first lesson. One day, the teacher became exasperated with him and refused to give him lessons. The boy's mother said he would never become anything. To make a long story short, this boy went to Europe and later opened on Broadway with a successful show.

EXCELLENT VOICES

Mr. Handy was agreeably surprised with the festival. He said he thought that he was coming to hear some backwoods folk songs. He was very much pleased with the choruses. Although he could not say which was the better group, he did say that there were some excellent solo voices among them and he wanted to urge them to continue their musical education.

Mr. Handy stated that there should be more frequent music festivals such as was held here last week. He had nothing but the highest of praise for the festival.

As to contemporary Negro composers he said that Dr .R. Nathaniel Dett was at the top of the list, and added that Dr. Dett, Marian Anderson, Roland Hayes, and Dorothy Maynor should serve as an inspiration to our youth.

"Swing music," Mr. Handy said, "is nothing but old jazz and it will be with us in one form or another for years and years." He felt that jazz as such could be appreciated by the so-called "intelligentsia" if it were only dressed up and given some high sounding name.

Mr. Handy is a jovial individual and one enjoys talking with him, and he interrupts his conservation frequently to tell anecdotes about happenings that took place years and years ago to bring out a point. But the "St. Louis Blues" will go down in history as the song of the century.

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# Famous Songwriters Honor Mother's Day

Defender
5-11-40
Chicago

NEW YORK—Recent announcements for mother's day's most outstanding event explain the overwhelming interest in the Crescendo club's "The Dance Different" Sunday, May 12 at the Renaissance ballroom. Not only will it be a tribute to the mothers, but added laurels to the Race song writers who have aided in the entertainment of the entire world.

The Crescendo club, founded by J. C. Johnson, promises society's latest craze, the LeConga dance.

Among its well known members are W. C. (St. Louis Blues) Handy Andy (Honeysuckle Rose) Razaf Clarence (Baby Won't You Please Come Home) Williams, Charles L (Drummer's Day) Cooke, Claude (Cryin' My Heart Out For You) Hopkins, Eubie (Love Will Find a Way) Blake.

Walter (Rehearsal In Love) Bishop, J. Rosomond (Under The Bamboo Tree) Johnson, Fred (Smokehouse) Norman, Chris (Got My Habits On) Smith. Joe (Lovey Joe) Jordan, James P (Old Fashion Love) Johnson, Tim (Please Go Away and Let Me Sleep) Brymm, Will (Memories) Vodery, Jimmy (Jazznocracy) Lunceford.

Ford (Shine) Dabney, Porter ('Tain't Nobody's Business If I Do) Grainger, Donald (I'm Coming Virginia) Heywood, Lawrence (Chickens) Deas, Kay Parker, Lucky (Molasses) Roberts, Cecil (Shine) Mack, Joe (Runnin' Wild Gray, Edgar (Stompin' at the Savoy) Sampson, Henry Troy, Will DeMont Evans, Freddie Johnson, Thos. Chapelle, Arthur Gibbs. Alonza Govern.

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# Thrills Audience With His Performance On Novachord

Constitution
5-11-40
Atlanta, Ga.

ATLANTA, Ga., May 9—Graham W. Jackson, versatile musician and teacher at Booker T. Washington High school held 21,000 music lovers spell-bound with his brilliant performance on the novachord, as the second annual Greater Atlanta Music Festival got under way at Grant Field.

For 30 minutes, Jackson entertained this vast audience with a medley of classics and folk songs, loved by people throughout the world, interspersed with several pep and patriotic numbers.

Jackson, a native of Portsmouth, Va., is without a doubt one of the most talented musicians of this generation, and is unusually proficient on many musical instruments.

He has played for President Franklin D. Roosevelt several times both at Warm Springs, Ga., and in the nation's capital.

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Atlanta Ga Constitution
April 21, 1940

## Marian Anderson Concert Saturday

When Marian Anderson, world-famous Negro contralto, gives her Atlanta concert on Saturday night, May 4, at the city auditorium, she will present a program that will show to advantage the wide scope of her range and vocal ability.

Her program will open with "When I Am Laid in Earth," Purcell; "A Pastoral," Verachini; and "Plaisir d'amour," Martini. The second group will include "Die Rose," "Auf Dem Wasser Zu Singen," "Der Doppelganger," and "Erlkonig," all by Schubert; and the "Card Scene," from Bizet's "Carmen."

The third group lists "The South Wind." Parker; "Thoughts

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standings which cause a orce. A strange turn of events eads to a second chance, however, nd the picture ends happily.

The offering Tuesday will be Boy Friend," with Jane Withers nd George Ernest in the leading oles.

"Return of Dr. X," starring ayne Morris, Rosemary Lane nd Humphrey Bogart will be own Wednesday.

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## Professor Gives Meaning of "Swing"

SEP 20 1940

Globe and Independent
Nashville, Tenn.

ANN HARBOR, Mich., Sept. 12 (ANP)—Addressing the 10th annual Alumni meeting last week at the University of Michigan here, Glenn D. McGeoch, professor of music at the school said: "Jazz is a symbol of the American melting pot, traced as it is, to the jungles, through the Negro."

Further unburdening himself, the speaker declared "Swing," both hot and sweet, and it predecessor, plain jazz, are only a reflection of the American emotional state."

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## Count Basie and Band Here on Thursday Night

23 1940

The Southern Frontier
Atlanta, Ga.

Count Basie and his band will play Thursday night at the municipal auditorium.

In the spotlight will be 200-pound Jimmy Rushing, billed as the nation's only male blues singer. Jimmy received nation-wide attention through his torrid recording of mournful "How Long" blues.

Special seats will be reserved for white patrons.

# MARIAN GRACIOUSLY GREETS YOUTHFUL SINGER-ADMIRER

[illegible]

Holding a bouquet presented by the Montreal Colored Women's club, Montreal, Canada, renowned contralto Marian Anderson smilingly greets her youthful admirer, Miss Susie Malt, 17-year-old winner of the Quebec Music Festival award. The photo was taken at His Majesty theatre at the conclusion of Miss Anderson's record-breaking performance.—Photo courtesy Montreal Standard

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Birmingham, Ala. News
October 13, 1940

# Noted Negro Quartet Is Returni~~ng To~~ City To Give New Concert

The Southernaires — famous Negro quartet which won international acclaim through NBC broadcasts—are returning to Birmingham for a concert Thursday evening at the Municipal Auditorium as result of numerous requests by music lovers who heard them in their program here last year.

With nearly 2,000 songs at their command, their programs range through three centuries of Negro music, including African chants, spirituals, slave songs, and Negro music of modern composers.

The Southernaires are being sponsored in Birmingham by Slossfield Community Center, and their program will begin at 8:30 p.m.

Homer Smith, silver-toned top tenor of the quartet, is a native of Florence, Ala., and nephew of W. C. Handy, composer of St. Louis Blues and "father of American jazz."

Lowell Peters, second tenor, and Jay Stone Toney, baritone, are both natives of Tennessee.

William Edmondson, a graduate of Spokane College, Washington, who studied two years at the Chicago Musical College, sings bass.

Spencer Odom, of Chicago, is accompanist.

The Thursday evening program will open with a group of classical selections and will feature a Negro work song, "Honey," "Gwine Up to Heben" and "Didn't My Lord Deliver Daniel," all traditional, in the first half of the program.

After intermission the quartet will sing Brahms' Lullaby and conclude with five religious songs, including Clarence Jones' "Lord's Prayer."

A large section is being reserved for white patrons and tickets are now on sale.

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Birmingham, Ala. News
October 15, 1940

# Southernaires Making Return Appearance Here

The Southernaires, famous to the nation's radio listeners for their stirring Negro spirituals and versatile singing, will make a return appearance in Birmingham at 8:30 p.m. Thursday at the Municipal Auditorium.

Programs of the quartet, which sang here with great success a year ago, range through nearly 2,000 songs of their repertoire.

All trained musicians, the Southernaires cover three centuries of Negro music in their concerts, including African chants, spirituals, slave songs and popular Negro songs of modern times. They win critical praise with their understanding interpretations of the classics and ballads of other nations and other races.

The quartet is formed of Homer Smith, top tenor, a native of Florence, Ala.; Lowell Peters, second tenor, who was born in Cleveland, Tenn.; Jay Stone Toney, baritone, Columbia, Tenn., and William Edmonson, basso, Spokane, Wash. Spencer Odum is accompanist and arranger.

The Thursday evening concert, which will range from Brahms' Lullaby to spirituals, is being sponsored by the Slossfield Community Center. A special section is being reserved for white patrons.

MUSIC- 1940

# JOE LOUIS SEES DEMPSEY AWARD MUSIC TROPHY

Call
8-9-40
Kansas City, Mo.

NEW YORK.—Jack Dempsey, former heavyweight champion of the world, presented the solid gold trophy, awarded to Mrs. Gladys (Lionel) Hampton by Lambda Kappa Mu sorority, at a luncheon in Dempsey's Broadway Restaurant Thursday afternoon, before a large gathering of sorors and press representatives. The award was made to Mrs. Hampton for her outstanding achievements during the year on behalf of the Music Project fund for Bethune-Cookman college, famous co-educational institution of Daytona, Fla.

Joe Louis, present champion of the world, was present at the ceremonies and posed with members of the Music committee for the press. Louis was in town for a short while and insisted on appearing in behalf of the college, founded by Mrs. Mary McLeod Bethune, its present president.

Mrs. Hampton flew here from the coast for the occasion and while here will lend impetus to the drive for the Carnival of Champions, combined musical and boxing show to be staged at the Polo Grounds on Thursday, August 22. This show is being sponsored by LKM sorority's musical committee in the interest of the Bethune-Cookman college.

Fred Irvin, promoter, announced that the boxing show will feature a 15-round bout between Georgie Pace and Lou Salica for the bantamweight championship of the world. Other bouts include one between Red Burman and Steve Dudas; one between Bernie Miller, Harlem welterweight, and Paul Debello, State champ, 10 rounds; and Billy Metcalf vs. Pat Mangini, 4 rounds.

Some of the stars who will appear on the musical program include Lionel Hampton, Ethel Waters, Benny Goodman, Ben Bernie, Bill Robinson, Cab Calolway, Louis Armstrong, Lucky Millinder, Noble Sissle, Duke Ellington, Gene Krupa, Claude Hopkins and the Bethune-Cookman college choir. Lionel Hampton will conduct a "Dream Band" jam session, consisting of the leaders of the various bands their favorite instruments.

The LKM Music Project committee is Mrs. Gladys Hampton, chairman; Mrs. Helen Smith Irvin, secretary; Bessie Bearden, Mable Hopkins, Miss Celeste Handy, Adele Carter, Florence K. Norman, advisor to the committee.

**Mrs. Hampton Flew from Coast**

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# Robeson Cuts 10-Inch Record For Victor Co.

Pittsburgh Courier

SEP 28 1940

NEW YORK CITY, Sept. 26—Paul Robeson, famous delineator of folk songs and dramatic actor of superb ability, turned out several 10-inch records for Victor here last week in its black label series classics.

Pittsburgh Pa.

Capturing all the color of the internationally-known singer's fine, unmatched voice, the waxings are among the best works the company has done with Robeson since his return from Europe.

For his new output the great singer gives voice to two Russian songs, Malaschkin's "O, Could I But Express In Song" and Rosa Newmarch's version of "Black Eyes," expressively to orchestral accompaniments.

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## Music While You Work

SEP 28 1940

B'ham News

Now regarding this idea that you can speed up a worker's output through playing music for him, we wouldn't know exactly. Perhaps the expert is right. Certainly he has support for his basic thesis in the work-chants of the Negro, in the sailor's chanteys, in the boat songs of the Volga, and even in the old spinning songs.

But there is a lot of doubt in our mind. Workers in this country aren't regimented, as yet. They don't all like the same kind of music. They would not respond alike.

B'ham Ala

Imagine, for instance, a large office the boss of which had rather limited musical tastes. (There are some like that.) He might decide that the tempo of work that day called for "Tuxedo Junction." Or he might choose "The Beer Barrel Polka," or "Blueberry Hill." That would be all right for many in the office, it may be supposed, but perhaps there were some in the office whose tastes were different. If speed was what the boss wanted they would do better by Mendelssohn's scherzo from his incidental music for *Midsummer Night's Dream,* or Strauss' "Perpetuum Mobile." (There are people like that, too.)

But suppose the boss rather leaned to the high-brow. (There are bosses like that, and some of them pretty good.) If the tempo of work that day was rather slow, he might call for the large from Dvorak's *New World Symphony.* That number, however, might be only irritating to a jitterbug in the office who wanted something in the boogie-woogie style.

SEP 28 1940

B'ham News-B'ham Ala

As we said, however, there may be something to the idea. Experiments indicate it has value. But we know of one editorial writer who begins to throw things when "Memphis Blues" is played.

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m Final Edition of Yesterday's TIMES.]

# DOROTHY MAYNOR HEARD IN RECITAL

New York Times

## 'Seufzer, Thraenen' From the Bach 21st Cantata Opens Town Hall Program

New York, N.Y.

## 'HEAR YE, ISRAEL' IS SUNG

## Praised for Upper Tones in the Mendelssohn Creation—Beethoven Songs Offered

OCT 25 1940

By OLIN DOWNES

A packed house greeted Dorothy Maynor, the young Negro soprano, when she gave a recital last night in Town Hall. The recital showed an impressive advance upon anything Miss Maynor has done previously in this city. The glorious voice has now filled out and come under finer control. It has lost none of its luscious coloring, but has more fullness in the upper register as well as exceptional variety of color and remarkable flexibility.

Miss Maynor can now play upon this vocal instrument with authority, wealth of contrast and of rhetorical effect. Not all of the singing was of equal excellence; but there was ample and indeed conclusive proof of an exceptional intelligence and interpretive talent, and one of the most remarkable soprano voices of the rising generation.

### Bach Work Opens Program

The recital began last night, not altogether fortunately, with the fine soprano air, "Seufzer, Thraenen" from Bach's twenty-first cantata, sung in English. This is not the best song to begin a recital with, though it asks no uncommon virtuosity. The voice had not warmed, the intense poignancy of the simple melody was only partly revealed. Much more indicative of Miss Maynor's advance was the next air, Mendelssohn's "Hear ye, Israel." The difference between the upper tones in this passage and those in which the singer indulged at climactic moments last season was strikingly manifest. On the other hand, the air itself needs a more heroic, yes, fanatical mood. Probably Miss Maynor was a little between two extremes, in an intention to preserve tonal beauty on the one hand, and perhaps a desire to fling these considerations to the wind, for the sake of dramatic effect, on the other. It was fine singing, whatever the passing reservation of the listener.

Miss Maynor sang two of Beethoven's songs, "Adelaide" and "Der Kuss." In the latter, particularly, she was fortunate in conveying its humor, and this without overdoing, as she was fortunate in the shade of emotion with which she invested "Adelaide." That classic had the requisite warmth and grace and a proper animation of tempo, but it was never sentimental and never unduly impassioned. One of the finest moments of the evening was the beautiful sustaining of the melodic line and the poetry of the mood communicated by the exquisite singing of Schumann's "Du bist wie eine Blume."

### Difficult Passage Praised

The impatience of "Ungeduld" may degenerate into breathlessness, and this in turn may cause the rapturous outcries, "Thine, thine is my heart," to be minimized by haste. Miss Maynor did well, and doubtless will do better, with the passage. Her encore to this group, Franz's "Im Herbst," was unforgettable for its feeling, never exaggerated and the intensity of the climax all the greater for the quiet way in which the song was begun.

A French group of songs by Franck, Bizet, Debussy was not Miss Maynor at her height, save for the single exception of the witty and charming song by Bizet, "Adieu de l'Hotesse Arabe," a song exotic and florid in character, which the singer tossed off with a skill and felicity that were captivating. Franck's "La Procession" did not wholly capture the mood. The air of Lia from Debussy's early and Massenetish "L'Enfant Prodigue" could be spared, anyhow. In no one of these songs was Miss Maynor's diction nearly equal to her English or her German group. But the singing of Grovlez's "Guitarres et mandolines" was again very fortunate, and in something of the vein of the rarely heard air of Bizet.

### Spirituals Are Sung

There came the inevitable group of Negro spirituals apparently expected by the public when a Negro of either sex sings. As a rule, Negro spirituals sung in recitals are sung with an artiness that is discouraging. They lose their folk quality; they become self-conscious, theatrical, whereas no more sincere and inspired music has ever been written. Miss Maynor is to us refined to the point of self-consciousness when she sings these songs. Nor did we enjoy Nathaniel Dett's finicking and artificial arrangements, made for Miss Maynor, of two of the spirituals, one with an echo effect at the end which is anything but congruous with the true nature of the music. The singing, without accompaniment, of the spirituals, Swing Low, Sweet Chariot" and "They crucified my Lord" were tonally among the most beautiful accomplishments of the evening. But it was conventionalized singing, and the melodic quirks bestowed upon the melody of "Swing Low, Sweet Chariot" did not make that haunting melody more irresistible than it is.

OCT 25 1940

A group of Grieg songs, sung in English, brought an end of the official program. Of these the finest was "Ein Traum," in which the sensibility and the unfailing taste of Miss Maynor were again made manifest. "Midsummer Eve," an inferior song, is not for her, or was not on this occasion. Miss Maynor had been compelled to sing in the afternoon when she should not have been made to do so. The result was a measure of fatigue last night which told. However, in the sum of it, Miss Maynor has reason for self-congratulation upon her proved artistic eminence. She sang many encores at the end of her program. Arpad Sandor played excellent accompaniments.

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[From Final Edition of Yesterday's TIMES.]

### Sherman Pitluck's Recital Debut

Sherman Pitluck, a Missouri violinist, who is now teaching in this city, gave his debut recital last night at the Carnegie Chamber Music Hall. Elsie Houston, the Brazilian soprano, also appeared briefly on the program.

One of Mr. Pitluck's groups included Ravel's "Habanera," Sarasate's "Zigeunerweisen" and Kreisler's arrangement of a Spanish dance by De Falla. After the simplicity and authenticity of Miss Houston's songs, it was surprising how tame and romanticized these works seemed, though they must have sounded wild and primitive enough when they were composed. Mr. Pitluck played them better than he played his opening selections.

Miss Houston sang nine of her Brazilian folk songs with all the sympathy, insight and vocal skill her admirers have come to expect.

The recital was given as a benefit for Bundles for Britain. It was organized by Mrs. D. P. Simpson.

# 3,500 Cheer Robeson In Carnegie Recital

Daily Worker
New York, N.Y.

PAUL ROBESON

## Program of Noted Negro Actor-Singer Projects Protest Against Oppression

The spontaneous ovation with which an audience of 3,500 people greeted Paul Robeson at Carnegie Hall Sunday evening is eloquent proof tht the great Negro singer has not only matured as an artist during his five years' absence from the concert stage but that he has grown closer to the people for whom he sings.

The difference between his Town Hall recital five years ago and the present concert reflected the passage of an extraordinary interval in modern history. Evaluating the previous concert, which consisted primarily of the "effective" props of spiritual repertory, a Daily Worker music critic described the program as "white man's music, . . . delivered with a magnificence better suited to songs of protest (You' haid 'tain' no apple fo' danglin' f'om a tree!)."

### *Unwavering Theme Of Protest*

In contrast, Robeson in his Sunday evening concert featured songs which were simple and direct in their appeal, and which in their emotional values were more significant and far reaching today. Together, the folk songs, English, American, Mexican and Russian projected an unwavering theme of protest and revolt against oppression. From the austere "Go Down, Moses" to the fiery Hebrew "Prayer," in which the traditional Kaddish, or prayer for the dead, serves as the battlecry for freedom; from the anti-fascist "Moorsoldaten," collectively composed by political prisoners interred in a Nazi concentration camp, to the admirable product of a Federal Theatre musical revue, "Ballad for Americans," Robeson's program had the thrilling impact of rightness.

OCT 9 1940

Modest Moussorgsky was the only world famous composer represented. The other songs were composed by the oppressed peoples of the world, Negro slaves concealing behind the plaintive mood of their spirituals a call to revolt, Mexican peons defying the oppression of their Spanish landlords with gayety and laughter, Russian laborers in whose songs are found the seeds of the October Revolution.

Daily Worker
New York

### *Responds to Applause With Repeated Encores*

Robeson's technical fluency, the vigor and richness of his voice combined with a rare quality of ease and simplicity enabled him to handle with equal fitness, the rollicking English "Oh No, John" and the plaintive "Homeland Mine" of Gretchaninoff. Robeson was called back repeatedly for encores and responded not with the traditional "light" recital pieces but with songs as powerful in their music and their meaning as those which preceded them.

A final word as to the program's spirituals. The very conception of spiritual as recital piece has been the source of the pernicious tradition that prevails in the concert hall. The hoary practice is to "dress up" the authentic spiritual, and make it palatable for the genteel concertgoer. A standardized piano accompaniment in the approved manner of MacDowell's "To a Water Lily" is designed to do the trick by curbing the singer's improvisatory, rhapsodic impulse.

D.W.

Robeson has done a great deal to dissolve the genteel torpor that identifies the concert hall and its substantial devotees. He can proceed to be the first to resurrect the spirituals—by scrapping their absurd accompaniments. There are illimitable possibilities to singing spirituals with male quartet accompaniment, or with guitar accompaniment. Thereby, the related fields of work song and blues may at long last crash the concert hall gate.

OCT 9 1940

Perhaps because Robeson's medium is a rare, natural, and not conventionally trained voice, he prefers to be known as an actor-singer. When he is in good voice he is incomparable. The simplest songs often provide a measure of artistry and their presentation in Sunday's concert was unfailing.

L. M.

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# Anderson Concert Will Be Recalled By Planned Mural

Birmingham Age-Herald
Birmingham Ala

OCT 16 1940

(From Yesterday's Final Edition)

WASHINGTON, Oct. 14—(AP)—The Interior Department is going to have a mural commemorating the concert given by Marian Anderson, Negro singer, at the Lincoln Memorial on Easter, 1939, when she was denied use of a hall owned by the Daughters of the American Revolution.

The Fine Arts Section of the Federal Works Administration Monday announced a contest for the painting, which is to be 12 feet, six inches, by six feet, 10 inches. The prize-winning artist will receive $1.700, which was raised by public subscription through the Marian Anderson Mural Fund Committee.

The Anderson incident stirred up a tempest of controversy, and Mrs. Franklin D. Roosevelt resigned from the D. A. R.

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Dayton, Tenn., Herald
October 3, 1940

# ATHLETIC CLUB SPONSORS NEGRO MUSIC PROGRAM

Everyone, no doubt, likes to hear the "old-time darkey singing." On Friday evening, October 4, at Rhea Central High school, the Burning Bush quartet, featuring "Fatts" Waller Thompson at the piano, will present a program of old Negro spirituals and plantation songs for the benefit of the Rhea High football team.

The popular piano player will slip in some of the latest popular music for those who enjoy hearing the latest hit tunes. The advance sale of tickets will begin at once.

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Chattanooga, Tenn., Lookout
October 11, 1940

## CADEK OPEN HOUSE

Cadek Conservatory of Music held an annual open house Sunday afternoon at the conservatory, 421 Walnut street.

Mrs. Ishma Crutchfield Hamilton, instructor in art at the conservatory, displayed some of her own paintings in the lobby and the work of her students was on view in other rooms.

Chattanoogans had an opportunity, also, to view the recent work of Maurice Grosser, which will be exhibited in a one-man show at the Julian Levy galleries in New York. The show consists of a group of paintings of Negro houses in Chattanooga and Mobile, Alabama.

Tea was served in the garden. John Casale chairman, was assisted by the students and by Mrs. Lillian Cadek Dame and Miss Theodora Cadek. Mrs Harold J. Cadek was chairman of the decorating committee, assisted by Prof. Roy Lamont Smith and Mrs. Hamilton. Members of the faculty received.

Harold J. Cadek played the "trick" recording in which he performs on the celo and on the piano at the same time.

# Famous Melodies Own Negro Authorship

F, Music

## Rare Manuscripts Collected by Maud Cuney Hare, Boston Musician, Reveal Musical Inheritance of Race from Sixth Century, When Mabed Was Favorite Singer

Musical America

8-9-24

BOSTON, Aug. 2.—Maud Cuney Hare, exponent of Creole and Afro-American music, has received commendation for her display of rare manuscripts and documents relating to this music recently exhibited at Wanamaker's Philadelphia store. One case was devoted to Creole music, pertaining to which Mrs. Hare personally showed interesting pictures and old music. The place of the African in music is an honored one. As early as the sixth century an Arabian Negro, Mabed, is spoken of in old records as possessing a remarkable voice and keen technic in composition. Again, in the sixteenth century, there are numerous accounts of Negro entertainers of high type, though little of their work remains.

There is the popular tale of the Beethoven "Kreutzer" Sonata, which, it relates, was written for a mulatto violinist, George Polgren Bridgetower, and was first played by Beethoven with Bridgetower as accompanist. Bridgetower was a musician of renown and considerable temperament and toured in concert. A subsequent quarrel with Beethoven broke their association. It was after this that Beethoven gave the sonata its present name. Cambridge conferred a degree of Mus. Bac. on Bridgetower.

It is also maintained that the last two stanzas of the British national anthem, "God Save the King," were written by a Negro, Egbert Martin, who came from the West Indies. Little is known of this writer, and the generally accepted theory is that the anthem is a traditional and very old one.

Samuel C. Perkins, a white soldier in the Federal forces during the Civil War, is generally given credit for the music of "John Brown's Body," but he himself said his inspiration came from an old Negro melody which had no other words than "Glory, Glory." Thinking it might make a good marching tune, he set down as much of it as he could, and later Julia Ward Howe wrote the words for the present "Battle Hymn of the Republic," which is the modern version.

During the days of slavery there were many Negroes, particularly in and about New Orleans, whose compositions and talent brought world-wide recognition. Among them were Basile Bares, Lucian and Sidney Lambert and Edmond Dede, all of whom received much of their training at the famous Opera House in New Orleans.

"Montague Ring," daughter of the tragedian, Ira Alridge, who found fame in Europe, is now in England and is recognized as a vital spirit in modern music. Among her pupils are listed the Countess of Dunmore, Lady Helen Mitford and Lady Bissett. She is the only colored woman who has received a scholarship from the Royal College of Music.

In other interesting exhibits Mrs. Hare has traced the development of various African dances and shown that the tango or tangona, as it is known in Africa; the Habañera, commonly associated with Cuba, and the bamboula, often thought indigenous to Louisiana—are all traceable to ancestors in Africa, and not Spain.

To demonstrate further the simple yet powerful origin of African music, Mrs. Hare has, through the courtesy of Mr. Toothacker, curator of the Commercial Museum, placed on view several cases of primitive musical instruments from Africa.

Mrs. Hare is looking forward to a busy season and already has booked important concerts, including dates in the Brooklyn Institute of Arts and Sciences; Albany, N. Y., Institute, Historical and Art Society; Syracuse University and a series of West Virginia concerts, all in Creole Music-Talks. William Richardson, baritone, who appears jointly with Mrs. Hare, will also give a number of individual song recitals in the large cities.

W. J. PARKER.

Use in NB
Use ~~Inside~~ front Cover Page
Just After Hymn Soldiers

**Words by J. ames W. Johnson - Music by J. Rosamond Johnson**

## NAIONAL HYMN FOR THE COLORED PEOPLE OF AMERICA

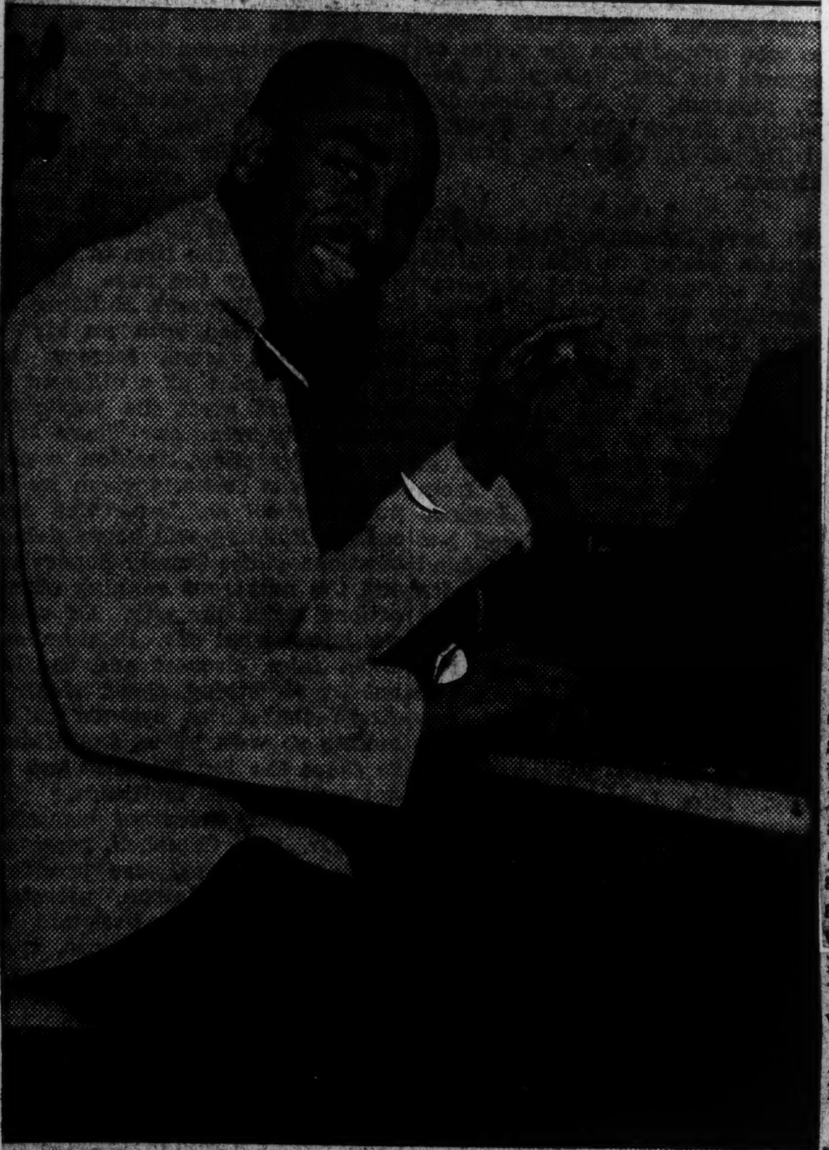
Dedicated to Dr. Booker T. Washington.

Lift every voice and sing
Till earth and heaven ring,
Ring with the harmonies of Liberty;
Let our rejoicing rise
High as the list'ning skies,
Let it resound loud as the rolling sea.
Sing a song full of the faith that the
dark past has taught us
Sing a song full of the hope that the
present has brought us;
Facimg the rising sun
Of our new day begun,
Let us march on till the victory is won.

Stormy the road we trod,
Bitter the chast'ning rod
Felt in the days when hope unborn had died;
Yet, with a steady beat,
Have not our weary feet
Come to the place for which our fathers sighed!
c We have come over a way that with tears has
been watered
We have come, treading our path thro' the
blood of the slaughtered,
Out from the gloomy past,
Till now we stand at last
Where the white gleam of our bright
star is cast.

God of our weary years,
God of our silent tears,
t Thou who hast brought us thus far on
the way;
Thou who has by thy might,
Lead us into the light,
Keep us forever in the path, we pray
Lest our feet stray from the places,
our God, where we met Thee,
Lest, our hearts drunk with the wine of
the world, we forget Thee
Shadowed beneath Thy hand,
May we forever stand,
True to our God, true to our Native Land.

## PLAYS FOR MILLIONAIRE



Graham Jackson, the Modernistic . . . world's greatest one-man entertainer and musician of amazing talent . . . played Saturday for the debutante tea of Ann, daughter of the millionaire William Larimer Jones of Sewickley, Pa. Jackson has played for President and Mrs. Roosevelt and many national personages. He hails from Atlanta.—Harris Photo.

Courier

OCT 5 1940

Pittsburgh, Pa

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# Eva Jessye Singers Give Sumter Citizens Library

### Institution Will Serve 40,000 in City and County

SUMTER, S. C.—As the result of an eight month effort by the Santee River Singers, locally organized group under the leadership of Eva Jessye Spears, the Sumter Public Library was opened here last week, filling a long felt need among colored people of this section since use of the Carnegie Library is restricted to whites.

Daily World

Atlanta

Ga.

SEP 24 1940

**CONTAINS BEST LITERATURE**

The books, which were supplied through public donations, are on every phase of culture, information and wholesome entertainment and number some 1,200 volumes, in addition to two thousand of the best magazines published. Subjects covered are Law, Literature, Research, Religion, Fiction, Textbook, Art Masonry, Poetry and Music, History, Fiction by outstanding authors. The children's corner contains books by noted authors of all continents. There is a complete section on the Negro in which are represented works from Frederick Douglass to Richard Wright, and on all questions involving the Negro.

**APPEAL GAINS READY RESPONSE**

In response to personal appeals made by the Santee River Singers during the past year many outstanding persons of both races sent contributions of books to the Library.

Foremost in contributions ranked Attorney W. T. Andrews, assemblyman, of New York City and a native of Sumter; also Alain Locke, Rev. T. M. Greene, the late Debose Heyward, author of 'Porgy' . . . The Negro Actors' Guild through Miss Edna Thomas, Mr. Richard Huey, actor, the Book Lovers Club of Des Moines, Iowa, New Bethel Baptist church of Detroit under Robert Nolan, Rev. A. P. Spears, Mrs. H. E. Reaves, Miss Frances Herriott, Rev. J. L. Benbow, Rev. S. J. Pope, Miss Priscilla Burd, Librarian of Kansas City Mo.

SEP 24 1940

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Eastman, Ga., Times-Journal
October 3, 1940

## Negro Chorus Sings

On Sunday afternoon before a crowd of some 300 farm men and women the Dodge County Jubilee Singers made their initial appearance at Mt. Olive church under the leadership of their organizer, W. T. Bradley, Negro County Agent.

These singers are composed of fifty men and women from various county districts and churches who have organized themselves for the purpose of cultivating their talents and at the same time provide wholesome entertainment for the many rural men and women, boys and girls throughout Dodge county.

Only Negro spirituals and folklores are sung. Every effort to bring out the full expression of their meanings are put into their singing.

This group will give two performances during the fair, one on Wednesday afternoon and one Friday night. We are asking everybody to come and hear them and let's put Dodge county over.

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Greenville, S. C. Piedmont
September 30, 1940

## Quartet Will Appear Here

### St. Louis Singers At Phyllis Wheatley Center Tomorrow Night

The St. Louis quartet, famous radio and stage artists, will appear at the Phyllis Wheatley center tomorrow night at 8 o'clock for a program of well-known negro spirituals.

The group will feature such numbers as "One Day as I Was Walking," "Precious Memory," "Some Day, Somewhere," and "Swing Low, Sweet Chariot."

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Jacksonville, Fla. Times-Union
September 28, 1940

## Times-Union Staff Is Serenaded By Tuskegee Singers

The "Sons of the South," a group of five negro singers of Tuskegee, Ala. entertained member of The Times-Union editorial staff last night with a program of negro spirituals and folk songs.

All former students and members of the choir at the famous Tuskegee Institute, the singers are directed by Leroy Brown, a former members of the industrial faculty at the Alabama negro school. The vocalists came here from St. Louis, where they were heard at the Elks convention. Their recent engagements include an appearance at the American Negro Exposition in Chicago, where they were heard twice daily for two weeks.

Their biggest assignment and the one of which they are the proudest was a "command performance" last Thanksgiving before the President of the United States.

The "Sons of the South" will be heard in an outdoor musical program at 3 P. M. tomorrow at Durkee Field.

# Dorothy Maynor Has a Great Talent to Defend

OCT 25 1940

By Milton Howard

Daily Worker

New York, N.Y.

The recital of Miss Dorothy Maynor, Negro soprano, Wednesday evening raised disquieting emotions. For standing before us on the stage at Town Hall was a young singer gifted with a voice of unusual potentialities; last year her appearance justifiably aroused enthusiasm rarely observed in debuts.

But last night Miss Maynor was not singing in the same manner as last year. It is not merely a question of technical progress; it is that, after a year of training, she is singing in a different style. Last year she displayed the fiery beginnings of a great style; this year, regardless of what other technical changes had occurred, she is operating in a new style, a new approach to singing.

It was evident in everything that this talented singer did. Miss Maynor has been "taken over" by the professional concert-trainers of the genteel, middle-class circles of New England; she has been taken in tow by the German Lieder Trust, which through financial and social connections controls the approaches to the concert career and imposes its conceptions of musical taste as an over-riding cultural law.

DOROTHY MAYNOR

### *Forcing Her Into a Mold*

These trainers of Miss Maynor have obviously been working on her. They have made some progress in deforming her talent, forcing it into the accepted mold of a "concert singer." They are taking Miss Maynor's beautiful natural voice, her instinct for dramatic bel canto, and they have gone a long way in transforming these qualities along the lines of butterfly-and-moonlight romanticism which is the ideal of this school. It envelopes the masculine Schubert lieder in a fog of comfortable bourgeois sentimentality as remorsely as its pianists smother the content of Chopin.

In short, Miss Maynor, we are convinced, can be a great exponent of dramatic singing in the tradition of the Italian school; she should be encouraged, also, to display her latent gift for rhythmic "distortion" (a sort of "hot style" a glimpse of which we got last year in her singing of spirituals). Instead, she fumbled last night with such miasmatic stuff as Cesar Franck's "Procession" and the ineffectual Air de Lia from Debussy's "L'Enfant Prodigue," matters entirely unsuited to her talent, fortunately.

Her spiritual group was mild, with most of the vigorous characteristics of her last year's performance conscientiously sandpapered off by the academicians who have been tutoring her. It was plain that her native instinct for the style of these songs, a style free, lilting, and capable of tragic feeling, is being curbed to conform to a pretty pathos which the audience found so pleasing to its complacency.

### *Shows Faults of Her Schooling*

Technically even, Miss Maynor shows the faults of her schooling; apparently she has been coached to lower the vitality of her tone projection in order to overcome the defect which showed last year when the exciting power of her upper register was marred by a lack of control. But she has been wrongly coached. Instead of strengthening her upper register control by the only sound way it can be done, that is by systematic increase of force in the middle and lower register, she has been taught to curb her power altogether. The result is an excessive use of a mezza voce, or hushed singing, which still remains beautiful, but which nearly loses all utility as part of a technic and becomes a rigid style. Even the restless "Ungeduld" of Schubert was trimmed down to a tight mezza voce conception which subdued it. Miss Maynor needs to unleash her voice; practice in the art of mesa de voce (volume changes on a single note) especially in the middle and lower registers, will make it safe for her to do so. She should reject the advice to gain control at the expense of power. In the end, she will have neither.

It is a tribute to Miss Maynor's rare talent that despite everything, she contributed beautiful singing, which showed that she still is one of the most significant singers before the public. Her Beethover (Adelaide), for example, was flawless. Throughout the evening there would be moments of the enchantment which startled us last year. Her "Im Herbst" of Franz was equally triumphant. At such moments, there are, even now, few who can delight as much. But her career is in a crisis. Miss Maynor will have to fight for her true development. She has a great talent to defend.

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# DOROTHY MAYNOR HEARD IN RECITAL

New York Times

## 'Seufzer, Thraenen' From the Bach 21st Cantata Opens Town Hall Program

New York, N.Y.

## 'HEAR YE, ISRAEL' IS SUNG

## Praised for Upper Tones in the Mendelssohn Creation—Beethoven Songs Offered

OCT 24 1940

By OLIN DOWNES

A packed house greeted Dorothy Maynor, the young Negro soprano, when she gave a recital last night in Town Hall. The recital showed an impressive advance upon anything Miss Maynor has done previously in this city. The glorious voice has now filled out and come under finer control. It has lost none of its luscious coloring, but has more fullness in the upper register as well as exceptional variety of color and remarkable flexibility.

Miss Maynor can now play upon this vocal instrument with authority, wealth of contrast and of rhetorical effect. Not all of the singing was of equal excellence; but there was ample and indeed conclusive proof of an exceptional intelligence and interpretive talent, and one of the most remarkable soprano voices of the rising generation.

### Bach Work Opens Program

The recital began last night, not altogether fortunately, with the fine soprano air, "Seufzer, Thraenen" from Bach's twenty-first cantata, sung in English. This is not the best song to begin a recital with, though it asks no uncommon virtuosity. The voice had not warmed, the intense poignancy of the simple melody was only partly revealed. Much more indicative of Miss Maynor's advance was the next air, Mendelssohn's "Hear ye, Israel." The difference between the upper tones in this passage and at climatic moments last season those in which the singer indulged was strikingly manifest. On the other hand, the air itself needs a more heroic, yes, fanatical mood. Probably Miss Maynor was a little between two extremes, in an intention to preserve tonal beauty on the one hand, and perhaps a desire to fling these considerations to the wind, for the sake of dramatic effect, on the other. It was fine singing, whatever the passing reservation of the listener.

Miss Maynor sang two of Beethoven's songs, "Adelaide" and "Der Kuss." In the latter, particularly, she was fortunate in conveying its humor, and this without overdoing, as she was fortunate in the shade of emotion with which she invested "Adelaide." That classic had the requisite warmth and grace, and a proper animation of tempo, but it was never sentimental and never unduly impassioned. One of the finest moments of the evening was the beautiful sustaining of the melodic line and the poetry of the mood communicated by the exquisite singing of Schumann's "Du bist wie eine Blume."

### Difficult Passage Praised

The impatience of "Ungeduld" may degenerate into breathlessness, and this in turn may cause the rapturous outcries, "Thine, thine is my heart," to be minimized by haste. Miss Maynor did well, and doubtless will do better, with the passage. Her encore to this group, Franz's "Im herbst," was unforgettable for its feeling, never exaggerated, and the intensity of the climax all the greater for the quiet way in which the song was begun.

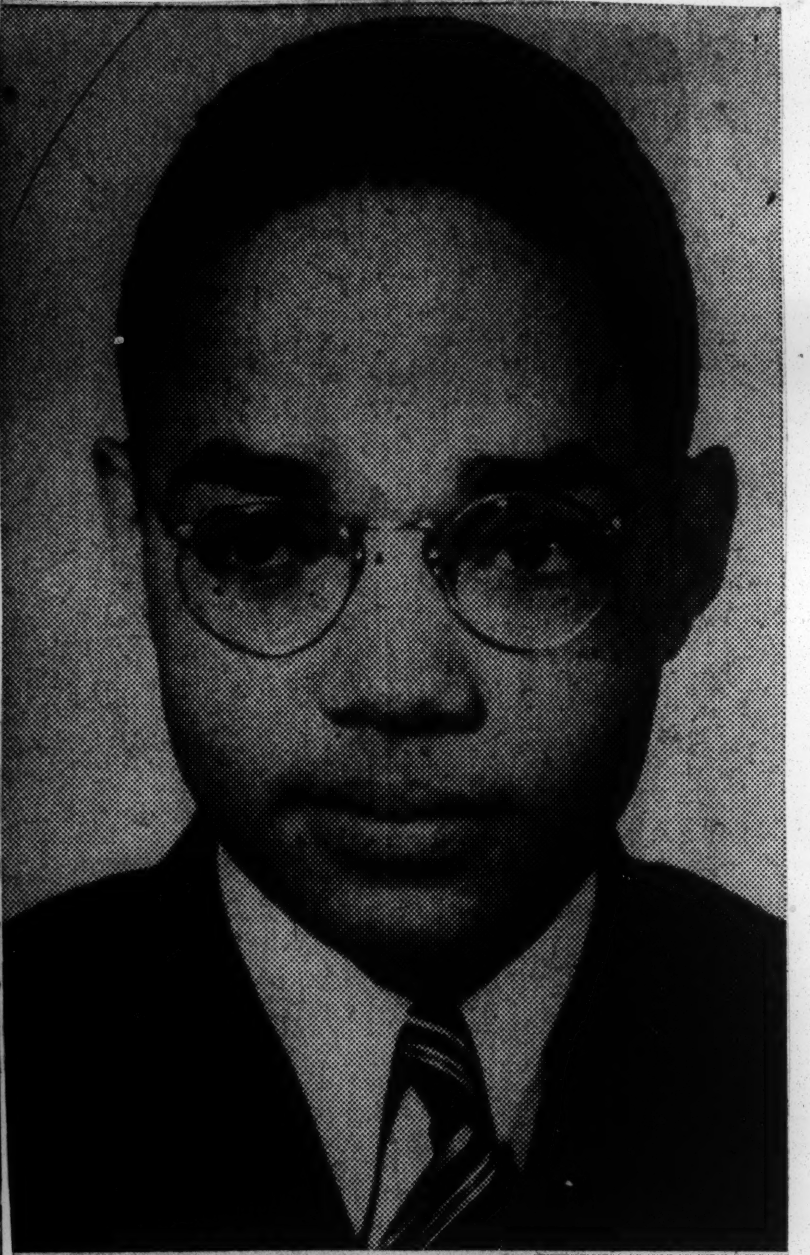
A French group of songs by Franck, Bizet, Debussy was not Miss Maynor at her height, save for the single exception of the witty and charming song by Bizet, "Adieu de l'Hotesse Arabe," a song exotic and florid in character, which the singer tossed off with a skill and felicity that were captivating. Franck's "La Procession" did not wholly capture the mood. The air of Lia from Debussy's early and Mossenetish "L'Enfant Prodigue" could be spared anyhow. In no one of these songs was Miss Maynor's diction nearly equal to her English or her German group. But the singing of Grovlez's "Guitarres et mandolines" was again, very fortunate, and in something of the vein of the rarely heard air of Bizet.

### Spirituals Are Sung

There came the inevitable group of Negro spirituals apparently expected by the public when a Negro of either sex sings. As a rule, Negro spirituals sung in recitals are sung with an artiness that is discouraging. They lose their falk-quality; they become self-conscious, theatrical, whereas no more sincere and inspired music has ever been written. Miss Maynor is to us refined to the point of self-consciousness when she sings these songs. Nor did we enjoy Nathaniel Dett's finicking and artificial arrangements, made for Miss Maynor, of two of the spirituals, one with an echo effect at the end which is anything but congruous with the true nature of the music. The singing, without accompaniment, of the spirituals, Swing low, Sweet Chariot" and "They crucified my Lord" were tonally among the most beautiful accomplishments of the evening. But it was conventionalized singing, and the melodic quirks bestowed upon the melody of "Swing low, Sweet Chariot" did not make that haunting melody more irresistible than it is.

A group of Grieg songs, sung in English, brought an end of the official program. Of these the finest was "Ein Traum," in which the sensibility and the unfailing taste of Miss Maynor were again made manifest. "Midsummer Eve, an inferior song, is not for her, or was not on this occasion. Miss Maynor had been compelled to sing in the afternoon when she should not have been made to do so. The result was a measure of fatigue last night which told. However, in the sum of it, Miss Maynor has reason for self-congratulation upon her proved artistic eminence. She sang many encores at the end of her program, Arpad Sandor played excellent accompaniments.

MUSIC - 1940



EUGENE GASH

# Youth, 19, in Piano Debut

## Playing in Town Hall on Tuesday Evening

OCT 12 1940

NEW YORK — Eugene Gash, nineteen-year-old concert pianist will make his Eastern debut at Town Hall, New York, on October 8.

Eugene Gash has burst upon the American musical scene rapidly, from an humble background. The second son of Mr. and Mrs. Hiram Gash, of Denver, Colorado, Gash never gave a thought to the piano until his ninth year.

**Talent Revealed**

When his mother became worn out trying to teach his elder brother how to play, Eugene seated himself at the piano and immediately revealed a born talent for the instrument.

The net result was that the older brother returned to the playgrounds while Eugene began diligently to study with his mother. In one year he had availed himself of all his mother's instructions and she, being a wise and devoted parent made the sacrifices necessary to send her gifted son to the best teacher she could find in Denver.

This was Mrs. Helen Calogeras, of the nationally known Schmitz Studios.

**For seven years, he practised fifty-two hours a week, after school and during vacation hours, under the tutelage of Mrs. Calogeras. Then it was arranged for him to live in Oakland, Cal., where he might study directly under Mrs. Germaine Schmitz. At the end of three years, he began master-classes with the distinguished concert pianist E. Robert Schmitz.**

His formal education was not neglected during these years for he attended high school in Berkeley, Cal. Mr. [illegible] college with a critical eye, saying, "Piano is a full time job with me just now."

Baltimore Md.

His concerts in several western cities resulted in interesting the famous American impressario, Charles L. Wagner.

Mr. Wagner also has under his wing such celebrities as John McCormack, Galli Curci, Mary Garden, Jeanette MacDonald, and Allan Jones.

Mr. Gash makes a good impression at a personal meeting or upon the concert stage. Slight of build, modest in bearing, he has a charming smile that wins many friends.

**Mother with Him**

He is interested in but few pursuits beyond music. First of all comes his family, who have done so much to make his budding career become a reality. For his Town Hall recitals, his mother has come East to be with him ,as has his eleven-year-old sister, Virginia.

They are living in Harlem's Paul Lawrence Dunbar Apartments, where Gene is blessed with a happy homelife while he practices for his forthcoming debut.

For relaxation by reading, he prefers biographies; and for exercise he likes tennis, swimming, and mountain-climbing.

No one realizes more clearly Paul Lawrence Dunbar Apartthan young Gash the imprtance of his approaching New York debut; but no one interested in his presentation is less ruffled about it than the young artist himself.

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# Andy Calls Popular Music Our Folksongs

Daily World

Atlanta, Ga.

NEW YORK—(TYP)—You read about dance band leaders who can't read music, but not Andy Kirk, whose "Clouds of Joy" are a hit wherever they play. Andy is not only a thorough musician but a lover of "good" music, who counts Beethoven and Puccini—and Duke Ellington among his favorite composers. [redacted]

"I don't mean to disparage dance music by distinguishing it from 'good' music," Andy says, "but I think that dance music is good, too. Our popular music today is our folk music; some of it, tomorrow, will be standard, and who knows but that in a hundred years it will be classical. We mustn't forget that folk dances by famous composers of centuries past are now considered classics, and some of our jazz and swing numbers are already standard."

OCT 7 1940

**STUDIED VOCAL**

Andy received his first musical instruction in the form of vocal lessons from Paul Whiteman's father, Wilberforce J. Whiteman, supervisor of music in the Denver public schools. It goes without saying that this training was in classical fields, for Mr. Whiteman brought Paul up as a legimate viola player and even recently on "We, the People" went on record as not liking the kind of music Paul plays today.

Then Andy, whose instrument is saxophone-but who also plays clarinet, flute, tuba and string bass, studied under Franz Rath, solo clarinetist of the Boston Symphony, who was in Denver for his health and under Cordi and Walter Light as well.

**SWING IS SMOOTH**

Daily World

All of these influences inculcated in Andy Kirk a respect for good music that is reflected in his orchestra today. Unlike most colored orchestras, its swing is smooth, and its volume modulated-it plays forte only occasionally in each number, for effect. It is completely danceable, yet fully modern and rhythmic. Its style is indicated by the fact that ballads such as "Until the Real Thing Comes Along" are the numbers most frequently associated with it.

Atlanta Ga.

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# Colored Music Composers Face Financial Loss

OCT 12 1940

The Black Dispatch

NEW YORK CITY.—(ANP)—Colored music composers, many of them internationally famous, this week ,speeded up efforts to have the nation's broadcasters sign a new agreement for 1941, with the American Society of Composers, Authors and Publishers, so that royalties may continue to be paid to ASCAP members.

The music men blamed their troubles on Broadcast Music, Inc., a music publishing firm which they say was organized to evade payment to white and colored members of ASCAP.

The present agreement that ASCAP has with the various radio stations throughout the U. S. A. expires December 31, 1940, and Radio will not be able to broadcast music written by members of our race, unless they have a license from the American Society (ASCAP).

Letters of protest, society members said, should be addressed to nearest station or even to the networks, expressing a desire that they continue their ASCAP license after December 31, so that the public will not be deprived of the privilege of listening to Negro composers' works as well as the works of all American Society members.

Oklahoma

American Society of Composers, Authors and Publishers (ASCAP) 30 Rockefeller Plaza, New York, has been dickering with representatives from the Broadcasting group regarding the renewal of the present contract or agreement for quite some time, but from the last reports, it seems that BMI, or Broadcast Music Inc., is the whip by which the broadcasters intend to bring ASCAP down to their own terms. BMI publishes music that can be broadcast free of tax but they still expect advertisers to pay radio stations handsomely for time over the air, it was stated, by members of ASCAP and Radio has cut their income from music down about 60 per cent of what it was before the advent of radio programs.

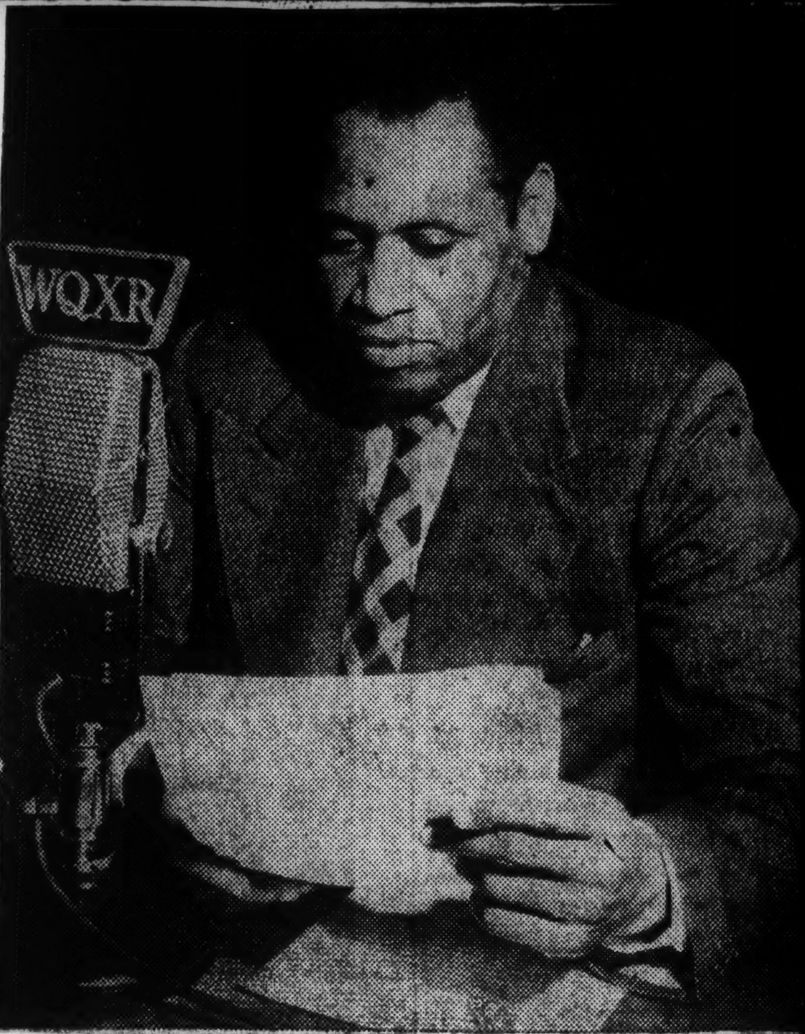
Among the prominent colored ASCAP members are W. C. Handy, Maceo Pinkard, Harry T. Burleigh, J. Rosamond Johnson, Shelton Brooks, Chris Smith, Andy Razaf, Will Marion Cook, Clarence Williams, J. C. Johnson, Cecil Mack, James P. Johnson, Donald Heywood, Ford T. Dabney, Arthur Gibbs, Thomas (Fats) Waller, Noble Sissle, Eubie Blake and Joe Jordan.

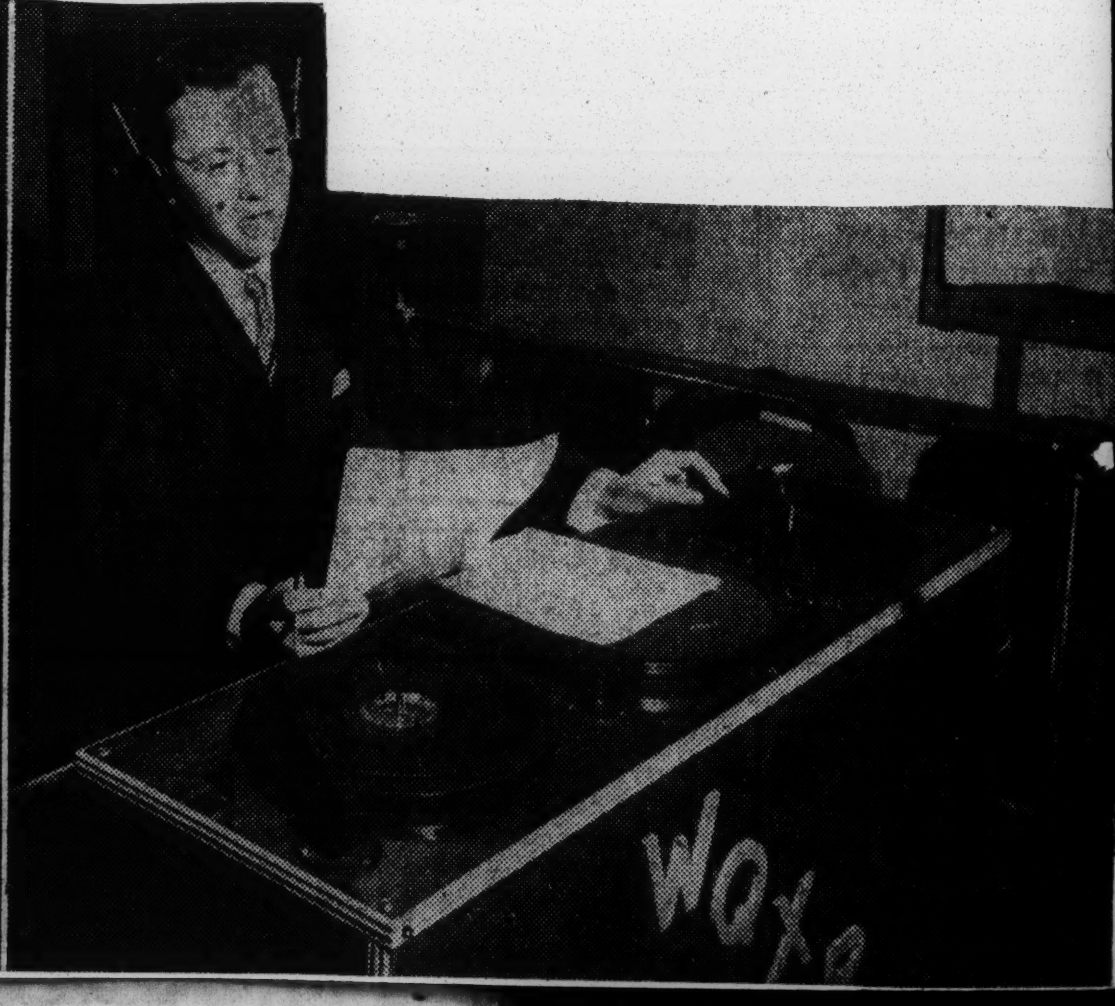
OCT 3 1940

Philadelphia
Phil. Pa

View, from the rear, of Marian Anderson's country home in Connecticut (top), with the singer's mother. Mrs. Anna Anderson, Chief, and Miss Anderson shown on the front lawn (below).

*At right, Paul Robeson, noted Negro actor-singer, broadcasting from Station WQXR Tuesday night when "Six Songs for Democracy" thrilled tens of thousands of radio listeners. Below, Philip Stahl, chief announcer of Station WQXR, as he introduced Robeson. These songs of the Spanish struggle," Robeson has said, "deeply reflect the democratic spirit. That Spain, like Joe Hill, 'never died.'"*

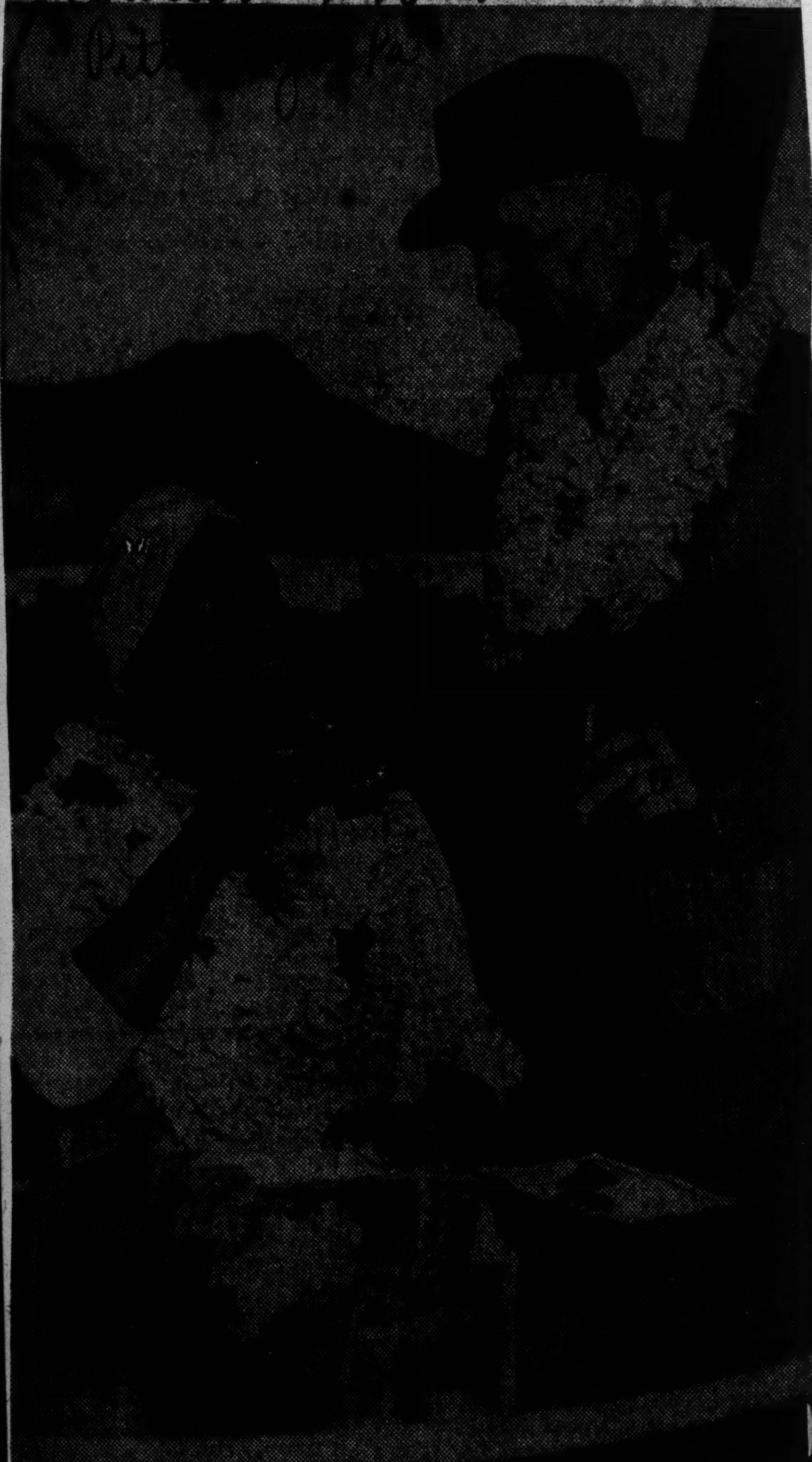




MUSIC- 1940

## MARIAN IN LOVELY HAWAII

Courier 7-13-40
Pittsburgh, Pa



Marian Anderson and her accompanist, Kosti Vehanen, drink pineapple juice while they discuss the six concerts the noted singer will give in the Hawaiian Islands. Miss Anderson arrived in Honolulu to sing before more than 8,000 music lovers on the islands of Oahu, Maui, Kauai and Hawaii.

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## Theo. C. Stone To Sing at Lincoln Center

Music lovers in Chicago will have an opportunity to hear in song recital Theodore Charles Stone, internationally known baritone, who was singing, studying and doing research work on the origin and development of Finnish music when the Russian army invaded the peaceful little country the early part of the year, Friday, July 26, at 8:30 at Abraham Lincoln Center, 700 East Oakwood boulevard.

The singer was studying as an artist-pupil at the Sibelius Academy with Oiva Soini, director of the Finnish National Opera, when the country suddenly became involved in the northern conflict, and was forced to flee the country and return to his native America.

Mr. Stone is said to be the first American Negro to have ever spent such a sustained period of time ~~studying and~~ living in Finland, ~~learning something of the~~ language, cultural and musical life of the Finnish people.

He sang successfully in radio, concert and recital appearances in the leading cities in Finland, Norway, Sweden, Denmark and other cities in the Balkans.

Critics and audiences were greatly enthusiastic over his singing and devoted much praise to his artistry. While in Finland he met the great Jean Sibelius, and obtained several of the latter's manuscripts and other compositions, some of which will be sung on the concert in Lincoln Center. The baritone will return to New York City following the recital for an appearance in the Finnish Pavillion in the New York World's Fair.

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## First Lady Contributes To Players

### Group Features Hazel Scott and Paul Robeson

NEW YORK—In a letter to Theodore Ward, general manager of the Negro Playwrights Co., Mrs. Eleanor Roosevelt swelled the ranks of the hundred of prominent persons, both white and Negro, throughout the country, who have made contributions and endorsed the new company.

Pledged by the support, both financial and moral, that the project is getting, the playwrights feel confident that they will be successful in providing for Harlem "a professional theatre with an idea" serving as a source of employment for actors and technicians and "an outlet for the creative work of dramatists."

To its program on September 6 at the Golden Gate ballroom, when it features Raul Robeson, world-famous singer of stage and screen and Richard Wright, author of "Native Son," the company has added Hazel Scott, volatile singer of New York's popular Caffe Society.

Mr. Robeson will be heard in "a group of songs," while Richard Wright will discuss his book and its central character 'Bigger Thomas'; Miss Scott will "swing" Brahms.

The occasion will make the first public appearance in Harlem of both Mr. Robeson and Miss Scott.

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## Benny Goodman Wants Mix Ork. But His Brothers Say

Defender 8-24-40 Chicago, Ill

NEW YORK—"To be or not to be" that is the question that Benny Goodman is reported to be asking himself these days as he wonders should he have a mixed ork which he has long dreamed of. The "not to be" angle is said to have come from his three musical brothers, Harry, Gene and Irving Goodman, who are seeking to get him to drop the mixed band idea.

Goodman has always used colored in his musical setup and in the past he has brought to the spotlight and fame and fortune such capable Race artists as Teddy Wilson, Lionel Hampton, and Charlie Christian.

On his arranging staff he has used Edgar Sampson, Fletcher Henderson, Jimmy Mundy and several others of note.

During the past idea rumors have been flying thick and fast that he was thinking of disbanding his swing crew altogether. Those advancing this theory pointed to Hampton who is now forming his own orchestra with the clarinet king's good wishes. Lionel hadn't thought of doing this before, they argue, and his recent actions are indicative of Goodman's decision to abdicate his musical throne.

Those in favor of his forming a mixed crew composed of top musicians from both races are said to include John Hammond, who in the past has proved an angel to many colored musicians through his securing them jobs in places they never played before. Hammond is known to often have expressed his opinion that Goodman is one of the few white leaders who could organize a mixed crew and make a success of it.

Several years ago, before Goodman became famous, he was one of the members of a mixed crew that was scheduled to go abroad. Others consisted of Benny Carter, Coleman Hawkins, Roy Eldridge and many more. This failed and the idea was dropped.

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Abbeville S. C. Press and Banner
December 12, 1940

## SINGING CONVENTION AT FLAT ROCK CHURCH

The Home Mission Colored Singing Convention will meet Sunday, December 29th at Flat Rock church. All singers and lovers of good singing are cordially invited to attend.

Mrs. John Jenkins, Reporter.

# Gaily - Uniformed Washington Hi Band Scores At Five Points

Daily world

## Baton Wielders However, Really Stole The Show

5/19 40

Atlanta Ga

The Booker T. Washington High School band filled the air with music Saturday afternoon. In two performances, the youthful musicians entertained crowds on Peachtree Street at Five Points and on the front steps of Big Bethel AME Church.

It was a high day for Earl Starling, director of the band, who has given hours of time and thought to this department of the school.

But it was the drum major, Henry Wilson, and his two very attractive majorettes, Misses Adelynne Mundy and Anna Laura Butler, who thrilled with stunts and antics in front of the band.

Clad in blue uniforms and silver ornaments, the high school organization started a 30-minute program at noon in downtown Atlanta. Although traffic wasn't exactly tied up, the band attracted a large crowd of colored and white spectators. Hundreds leaned out of the windows of the office buildings to hear the program.

Following the Peachtree Street performance, the student musicians moved to Auburn Avenue and rendered another half hour program on the front steps of Big Bethel AME Church.

Held in connection with the band concerts was a city-wide tag day, sponsored by the school for the benefit of the band.

The drum major and the majorettes cut some cute figures, flipping and twirling their batons. Even a little jitterbugging was put in for good measure.

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# DITON ANSWERS BLEDSOE'S ATTACK ON ACCOMPANISTS

By CARL DITON

Bee

4-14-40

Chicago Bee

NEW YORK, April 11 (ANP)—I ran afoul an unopened letter today which, owing to disruption caused by serious illness in the family, had been over looked since the last week in February. It contained a clipped article sent me by someone released by the Associated Negro Press to the Philadelphia Tribune bearing the date of Feb. 22, and entitled "Jules Bledsoe Takes a Swing at Negro Accompanists."

By way of parenthesis I want to go on public record as saying that Jules Bledsoe is socially a prince, and I doubt that there is a white artist in the whole world with whom I could enjoy concert touring with more than I have with Mr. Bledsoe. However, he has made the statement to me on at least one occasion that everyone is entitled to his opinion. Upon the sincerity of that statement, then, I feel impelled to publicly reply to his article in defense of the Negro accompanists, of which I am one.

To put it pugilistically, a la Joe Louis, Jules Bledsoe's "swing" has gone mightly wild! Virtually every paragraph of Mr. Bledsoe's thesis is fraught with glaring contradiction. Would that I had the erudition with which to scientifically expose his utter lack of reasoning power! Thus handicapped I can but bring his errorful thinking into relief, leaving my readers to deduce what they may. Here it is:

Mr. Bledsoe says that racial prejudice against Negro accompanists is without foundation. How, tho, can he prove that there is or that there is not any such prejudice? With the existing racial hatred here in the States, what is his proof that the Negro accompanist goes unscathed? Fifteen years ago there was no greater singer in the world than Roland Hayes. At least, it is unbelievable that there might have been. William Lawrence was his accompanist and despite the latter's gorgeus comments, it is perfectly clear that Hayes' success would have been impossible had Mr. Lawrence not done in Mr. Hayes' case, a fine job. But we have not read of him touring the world with a white singer even after he severed relationship with Mr. Hayes.

Again our gifted baritone becomes ensnared in the antebellum curse of inferior facility thru years of association, purposeful planning, directed effort, deep insight into song literature regardless of the foreign language employed, etc." The implication evidently in Mr. Bledsoe's mind is that Negro accompanists have enjoyed no such experiences. But the man does not know that there are Negro accompanists who can sit in the audience and understand his foreign diction, when it is correct and audible, as tho' it were English.

Mr. Bledsoe apparently also does not know the singer as a type when he says that an accompanist should be "as fully prepared for his line as the artist to be accompanied". Forsooth, the accompanist is invariably better prepared. How many times has Galli-Curci gone off key never to find it again in the same song rendition? And did not Walter Damrosch sit up all night once to drum a Wagnerian role into the head of Nordica? And how about Caruso's struggles with his music?

Mr. Bledsoe again criticizes the Negro pianist for desiring to want to "star in his own right". But ask the well-trained artist to sing a duet or sing with a trio, quartet or choir, the answer will inevitably: "I'm a soloist, if you please!"

But now to the more personal side of Bledsoe's statements. He accuses the present writer of "cold, inaccurate accompanying." We deeply appreciate the criticism only we feel that it should have come years ago. Somewhere between 1934 and 1939. On the Virginia tours, on the Texas jaunt, or perhaps in the Catskills. But surely in time for the 1938 Town Hall recital. This is, however, the first I had heard of any dissatisfaction. I do recall starting a song out of turn at Town Hall. But that should have been excusable for my name was not even on the program. Nevertheless, I do not need to offer apology. I used to practice all day while on tour while Mr. Bledsoe slept. And a number of pleasant experiences speak for themselves. The Julliard School of Music has at times called me in to do accompanying. For years the National Association of Negro Musicians has appointed me as official accompanist to play for all types of soloists at conventions, often masterpieces at sight. I have accompanied every Negro singer from Selika to Marian Anderson, excepting Hayes.

And I shall never forget how the Chicago dailies with one acclaim, lauded me upon the occasion of a Caterina Jarboro recital in Orchestra Hall, somewhere around the middle of May, 1935. And as to taking dislike to "Ol' Man River's" songs, that is just plain distortion of truth as was also the demands made upon the singer's breath. Even ridiculously absurd!

No, Mr. Bledsoe, in "swinging" at Negro accompanists you missed giving the real reason why white accompanists are accompanying Negro singers. It is because, and only because, they, like Negro accompanists, need a job. Piano solo playing has very keen competition. To make up for a dearth of engagements as soloists after paying heavily financially for their debut, managers have to keep them sweet by finding for them odd accompanying jobs.

One more point, Mr. Bledsoe did not take kindly to my observation that his upper voice needs to be made fuller and generally more effective. But in view of the fact that the process of improving the upper range of the voice takes considerable time, there will be opportunity for the public to bear me out on this point in his recitals from now on. Still, may God speed the day when Negroes will appreciate just and helpful criticism from their own people.

"World's most magnificent baritone" is a phrase thatI, a humble critic, would not use even to describe so fine an art as that of John Charles Thomas.

Come on, Jules, sober up! Rewrite your "Swing at Negro Accompanists" and give us an ever better recital at Town Hall next year!

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Jonesboro. Tenn. Herald & Tribune
December 11, 1940

# Negro Singers to Be Here Tomorrow

—o—

The Concert Singers of the Tennessee A & I College, an institution valued at over three million dollars, a faculty composed of graduates of leading American and foreign universities and a student body of more than 1500 registered students drawn from the state of Tennessee, thirty other states and three foreign countries—the second largest Negro college in the world, represent one of the many cultured groups that are a part of the college.

Included in outstanding appearances of the famous singers are: The Chicago World's Fair, the New York World's Fair, the National Education Association and the American Association of Teachers Colleges.

The Concert Singers have appeared before the presidents of the United States, governors of the Southern states and civic organizations including the American Legion, Kiwanis Clubs, and national conferences.

Annual tours have carried the group into practically all parts of the United States, while networks from coast to coast have picked up their Columbia and National broadcasting programs including a round-the-world broadcast to Admiral Byrd at the South Pole.

They will appear in concert at the Jonesboro High School auditorium Thursday night, Dec. 12, at 7:30.

MUSIC - 1940

Johnson City Tenn Chronicle
December 8, 1940

THE A. AND I. JUBILEE SINGERS, above, nationally famous Negro choral group, will be heard next Thursday night in Jonesboro, and next Friday night in Johnson City. The Jonesboro program will be given at the high school under auspices of the Kiwanis Club, with proceeds to go to charity. The Johnson City program will be at State Teachers College.

# Jonesboro And Johnson City To Hear Noted Negro Singers

The Jubilee Singers of A. and I College, Nashville, who have a national reputation among Negro singers, will give concerts in Jonesboro and Johnson City this week, it was announced yesterday.

They will sing in Jonesboro High School auditorium next Thursday at 7:30 p. m., under auspices of the Jonesboro Kiwanis Club, and at State Teachers College, Johnson City, next Friday at 8 p. m.

A. and I. College, situated in Nashville, has a student body of more than 1,500. It is the second largest Negro college in the world.

Included in outstanding appearances of the Jubilee Singers are: The Chicago World's Fair, the New York World's Fair, the National Education Association and the American Association of Teachers Colleges.

College performances include: George Peabody College, Ward-Belmont College, Vanderbilt University, the University of Tennessee, and Columbia University, with scheduled appearances in the west including Chicago University. The Jubilee Singers have sung to the presidents of the United States, and governors of the southern states.

Civic organizations include: The American Legion, Kiwanis Clubs, Rotary Clubs and national conferences.

Annual tours have carried the group into practically all parts of the United States, while networks from coast to coast have picked up their Columbia and National Broadcasting System programs, including a round-the-world broadcast to Admiral Byrd at the South Pole.

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# NEGRO GIRL SINGS AT WHITE HOUSE

New York Times
New York, N.Y.

## Mrs. Roosevelt Invites Virginia Lewis as Surprise Artist at Her Musicale

## SMALLENS EXTOLS VOICE

## Calls Dramatic Soprano One of Finest in America—Singer an Ex-WPA House Servant

DEC 10 1940

Special to THE NEW YORK TIMES.

WASHINGTON, Dec. 9—Mrs. Roosevelt gave a musicale this afternoon, presenting as a surprise for her guests Virginia Lewis, the young Negro girl whose voice has been acclaimed by Alexander Smallens, orchestral conductor, as one of the finest in America. Also on the program was Mieczyslaw Munz, Polish pianist.

The program was opened by Mr. Munz, who played Handel's Minuet, a Bach choral and Weber's Invitation to the Dance. Later he gave a group of three selections from Chopin.

Miss Lewis, a dramatic soprano discovered and sponsored by Samuel Rosenbaum of Philadelphia, who was one of the earliest persons to recognize the talent of Marian Anderson, sang an exacting program of Italian and German songs and, as a finale, a group of Negro spirituals.

A domestic servant until last February, when she obtained a position at teaching music on a WPA project in Philadelphia at $45 month, Miss Lewis made her first appearance as a soloist on July 1 on the all-Gershwin program of the Robin Hood Dell Concerts in Philadelphia, headed by Mr. Rosenbaum, who saw her for the first time at the home of Miss Ellen Winsor in Philadelphia, to which he had been invited to hear her. Impressed by her talent, he at once arranged for an audition before Mr. Smallens, who confirmed his judgment and signed her for the July 1 concert.

Mrs. Roosevelt's interest in Miss Lewis was enlisted by Mr. Rosenbaum, through whom an arrangement was made for his protege to sign privately for the President's wife at Hyde Park. On hearing more enthusiastic reports of the girl's talent, however, Mrs. Roosevelt changed her plans and decided to present Miss Lewis as a surprise feature of today's musicale.

After her appearance at the White House, Miss Lewis was honored at a reception given for her at Howard University by Dr. Virginia Alexander, dean of women.

# Handy's Gold Trumpet Sounds The Blues Bowl Theme Today

DEC 9 1940

Commercial Appeal

Memphis, Tenn.

Light will dance off the polished gold trumpet of W. C. Handy in Blues time today, quickening the tempo of Beale Street for the second annual Blues Bowl parade and football game tonight.

When Handy, who has grown to be a sort of spiritual father to Beale Street rhythm, alights at Grand Central Station at 7:45 o'clock this morning, an old time musicians' band will greet him with original arrangements of the blue melodies he helped to create. He will shake hands with a special committee of the Blues Bowl celebration, and the festival will then be underway.

### Parade Spectacular

Although it is the excuse for the entire program, the football game between Booker T. Washington High School and a visiting team from Clarksdale, Miss., will hardly rival the parade which precedes it as a spectacle.

To be led by Handy himself, the throng of more than 1500 blues-happy celebrants will swing out Fourth and down Beale at about 6:30 o'clock, step high along Beale to Third, and then will turn south on Third to Butler and east on Butler to Booker T. Washington stadium.

### Will Go To Fund

All proceeds of the game, at which a special section will be reserved for white spectators, will go the Beale Street Elks Christmas Fund for the aid of negro needy on Christmas in co-operation with The Commercial Appeal Christmas Fund.

More than 100 civic and social groups will take part in the four sections of the parade, which will also include a number of commercial exhibits.

After reaching the stadium Handy give a special concert of blues selections in company with the Letter Carriers Band, and more than 100 negro girls will give their version of their latest jam dance, the "Pasamala."

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# Negro Musicians' Union, Local 493, AFM Sponsors Trianon 'Colored Night'

The Northwest Enterprise

Seattle, Washington

## They Will Do It Every Time

NOV 29 1940

By E. I. Rbinson

Inconceivable as it may seem to Negroes possessing a spark of manhood there is always some Negro willing to rise up at a critical time to help defeat some program for the betterment of the people. Such Negroes speak for themselves. They are never sincere except in thir zeal to curry favor with men whose tripping tongue induces them to head some enterprises which they cannot sponsor with good grace. In spite of them, the masses are marching steadily ahead toward full citizenship and manhood status.

Lionel Hampton and his band, a very fine Negro musical organization were billed at the Trianon ballroom for several nights. The Trianon management approached the Northwest Enterprise with a very flattering financial offer, conditioned on its sponsoring Lionel Hampton on a "Jim Crow" night. We know this offer to have been far more attractive financially to the Northwest Enterprise than to the Negro musicians. THE NORTHWEST ENTERPRISE REFUSED THE OFFER BECAUSE IT OPPOSES DISCRIMINATORY PRACTICES OF WHATEVER NATURE.

Hardly had we time to wire our refusal to headquarters before the Musicians' Union, headed by Mr. Gerald Wells had billed the city announcing the Musicians' Union Local 493 as sponsors for this same Jim Crow dance night at Trianon ballroom which the Northwest Enterprise had refused.

THE TRIANON MANAGEMENT VERY EFFECTUALLY BARS NEGROES AT ANY OF THEIR USUAL DANCES AND PERFORMANCES. The only way for Negroes to get inside of their ballroom is when their itching palms generously beckon Negro patrons who spend their money like drunken sailors to attend their Monday night dance for "Colored Folks."

Musicians' unions are ordinarily composed of intelligent men and women. They, too, have felt the hand of intolerance. Yet, instead of joining the fight against discrimination and Jim Crowism, Musicians' union local No. 493, elects to proclaim a new doctrine: "YOU HAVE TO PAY TO BE JIM CROWED TO LIKE IT." And the Musicians' union knows there are Negroes foolish enough to pay to be Jim Crowed and to such Negroes went their appeal. THEY TURNED TIME BACKWARD.

Negroes will never be the group they ought to be until they themselves are willing to speak out against those things that injure and retard it; until we have men and women ready to castigate organizations or men who are guilty of this wrong at any place, even at personal risk; until those to whom the common people look to for guidance are eager and willing to show the courage that leaders require. Of course somebody may be hurt. But for what have we been maintaining and struggling for churches and to keep our children in school, if we are too craven to enunciate the principles we have been taught. Such men are a slander on all Negroes, good and bad.

NOV 29 1940

It is time to crack down on this 5th column with the alarm extending from the boot black to the pulpit, from the docks to the doctors and dentists, from the grade school to the university. And Negroes should seize this opportunity to bring to the attention of their fellow citizens this hand of Esau. Are we just dumb? Do our feet dwarf our intellectual faculties? All Negroes are aware that the only time 75c or a dollar of their money is current in the Trianon ballroom is on "Colored Folks" night. OUR 5TH COLUMNS MUST BE DESTROYED AND NEGROES THEMSELVES MUST DESTROY THEM. Every Negro who patronized the Monday night dance at the Trianon ballroom, sponsored by the Musicians union should feel the hand of ostracism from all Negroes good and bad.

Take a pattern from Duke Ellington: During his Seattle engagement he scoffed at a "Colored Folks Night." In Kansas City, Mo., enroute to the coast he was met at the train by a delegation of white Elks who sought his band for their big annual dance at Convention Hall. He accepted the invitation but placed his fee so high the white Elks would offer only one-third of the amount.- Saluting a delegation of Negro Elks of which he was a member, Ellington followed them to their annual dance staged the same night, and played all night long for no fee at all.

The next Negro leader or organization which accepts a mess of potage for propounding to you this new doctrine of paying your own money for a Jim Crow night dance or entertainment—it matters not from whom or where, it should be countered with a picket line about the premises. Any Negro who would dare go through it, his name should adorn the HALL OF SHAME.

Tell your children about it. Negroes' money is not legal tender at the Trianon ball room except on "Colored Folks Night."

Only yesterday, Stephen Collins Foster is a white the writer of songs, placed his name ~~among the immortals~~, George Washington, Abraham Lincoln, Henry Wadsworth Longfellow, and others as he was chosen to grace the Hall of Fame. Foster is a Negro and the 73rd name to be placed with the mighty men of America.

In days to come when you recall "My Old Kentucky," 'Swanee River." "Old Folks at Home," "Massa's In de Cold Ground," etc., think of Foster in the HALL OF FAME. As the last strains die away, think of other musicians who enter the HALL OF SHAME.

composer

MUSIC- 1940

# NEW 'MARIAN ANDERSON'

DEC 21 1940

MISS VIRGINIA LEWIS

Young singer from Philadelphia, who is hailed as another Marian Anderson by Samuel Rosenbaum, president of the Robin Hood Dell Concerts in Philadelphia, entertained Mrs. Franklin D. Roosevelt and several hundred guests at a White House tea, recently. Rosenbaum who discovered Marian Anderson 15 years ago, claims that Miss Lewis' voice is as great as that of his first discovery.—Acme photo.

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## *Negroes on Juries*

DEC 24 1940

Macon Telegraph

Macon, Ga.

Editor The Telegraph:

Now that Justice Black has absconded from Southern haunts and ideals and is beyond the need of Southern help, now that he sits on the highest court in the land with a lifetime job that pays perhaps, ten times more than Lawyer Black earned, the little man with a big job echoes his master's voice helping to keep promises made to Negro voters who swung doubtful states into the Democratic column. . . regardless of the rights, fairness and justice of the issue.

A man does not have to be a lawyer to know that in the average county in the South very few Negroes are capable of serving on juries, that grand jurors are outstanding citizens; that the Negro, as a race, is notoriously short on morality, honesty and respect for law.

It does not take a scholar to know that through the thousands of years of history the Negro has never had a stable government, a language or religion of his own, has never succeeded in agriculture, industry, commerce or war except under the eye of the white man, that when left to his own resources, he has always drifted back to shiftless jungle life. If one takes the Bible's words as truths, he learns that the Negro was created as the servant among men, and if one denies the word of God, he has only to study the nature of the man to see that the Negro is endowed with qualities that make him the ideal servant. Nature so made him and his nature makes him happy as such.

Yet, Mr. Justice Black, a Southerner knowing the worth and failings of the Negro, would void the verdict of conviction in the case of a Negro charged with raping a white woman, on the grounds that Negroes as a race, were not represented on the jury. By the same token, a thief could demand thieves on the jury that tried him.

What greater incentive to the kin of a woman who had been subjected to the outrage, for taking the administration of justice in their own hands than knowing that conviction could not be had in the courts.

Dawson J. B. KENDRICK.

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# ROBESON SOLOIST WITH ORCHESTRA

New York Times

New York, N.Y.

### 'Emperor Jones' Excerpts Are Feature of the Philadelphia Organization's Program

### ORMANDY IS CONDUCTOR

### Concert at Carnegie Hall Also Includes Mussorgsky's 'Boris Godunoff'

DEC 19 1940

By OLIN DOWNES

A very interesting feature of the concert given by the Philadelphia Orchestra, Eugene Ormandy, conductor, last night in Carnegie Hall was the singing of excerpts from Louis Gruenberg's "Emperor Jones" and Mussorgsky's "Boris Godunoff" by Paul Robeson, the Negro actor and singer, whose reputation has gone far in both musical and dramatic fields.

Mr. Robeson has appeared in both the stage and screen versions of O'Neill's drama, from which Louis Gruenberg made his opera. Mr. Robeson is a dramatic interpreter of uncommon capacities, reflected in a career which extends from high honors won in academic studies and in sport, including the Phi Beta Kappa key; graduation from law school, and the eminence he achieved as an actor before he discovered that he had a singing voice. This voice has served him well. He used it last night for spoken recitative as well as sustained song in the "Emperor Jones" excerpt, and the result constituted the high mark of his evening's performances.

**Excerpt Features Music**

Here one could discourse upon the rival claims, in opera, of music and drama. For the one place in the opera which Mr. Robeson selected to sing is the one place where Gruenberg the composer becomes undramatic in his music for the stage; where he lapses into an illogical lyricism, giving his "Emperor" a fat air to sing while urgent dramatic development is interrupted and Jones's demoralized flight comes to a dead halt. There he takes a deep singer's breath and delivers "Standin' in the need o' prayer." That interpolated spiritual has the same place in Gruenberg's opera that "Vissi d'arte" has in Puccini's "Tosca." In each case the singer is given a "number" which sets principles of music-drama at naught, delights the public and furnishes a handy selection for a concert program. And so it was last night. On the concert stage, preceded by savage orchestral commentary and by spoken recitative, and ending with the shot that finishes Jones's career, it works out well. The harmonization of the spiritual is done with consummate taste and skill. Mr. Robeson became at once the speaking and singing actor, and drove every word of text and song home.

When he sang two excerpts from Boris—that of Boris's death—or a truncated part of the scene, and Varlaam's savage song of the Siege of Kazan he lost much of his freedom, ease and authority in delivery. There one sensed that the beat of the measure constricted him.

**"Don Juan" Offered**

There was loud acclaim for Mr. Robeson. The orchestral compositions were well contrasted. Richard Strauss's "Don Juan" opened the program; Beethoven's "Eroica" completed it. We greatly prefer the sound of the orchestra as Mr. Ormandy seats it to the placing of the musicians by Mr. Stokowski. Last night's seating afforded a better balanced sonority.

The playing was virtuosity of a very high order. The effectiveness of one of the earliest of Strauss's tone-poems, even today, when the piece has passed its fiftieth birthday, is astounding. The opening still sweeps the listener from his feet. It is still impetuous, imperious music. The knightly theme for the six horns remains a knock-out. The love music, plush as it is, still glows, and the performance of the second "love scene," as it can be called, with the oboe solo, was a particularly fortunate passage. One could disagree with a tempo which became breathless rather than proud and virile in effect. How important are these matters? To what extent is the listener almost too familiar with a given score the victim of excessive familiarity, of expectation that every tone and every measure must go just about so? "Don Juan," the creation of a genius, sounded superbly. The world will be long tiring of it.

Mr. Ormandy put at the end of the program a work which Beethoven himself thought better placed at the beginning, on account of its length and the richness of its contents. No one seemed disturbed by this last night. The noblest of all symphonies was heard with deep attention and warmly applauded at the end.

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# CAB CALLOWAY SHATTERS NEW RECORD IN PA.

Chicago Bee

Chicago, Ill.

DEC 8 1940

Cab Calloway, the master of Hi De Ho rhythm, has chalked up another high water theatre mark when he shattered the record for gross receipts at the Earle Theatre Philadelphia, last week with a figure officially announced as $27,503.15. This unprecedented high was recorded for six days. Theatre attractions playing Philadelphia play in Camden on Sunday, but this total is not included in the week's gross. Cab and his Cotton Club revue grossed about $4,000 in Camden.

Cab, like "ole Man River," keeps rolling along. This is his tenth year as a top flight star in the theatre firmament. In the half decade, he has propably grossed more money than any other colored attraction.

The Philadelphia week, in addition to being a happy one for Cab professionally, brought him additional joy with the second birthday of his daughter Constance. He was home on the morning of her birthday and showered her with gifts including a complete set of life-sized Dionne Quintuplets Dolls. Constance shows all the characteristics of her famous dad. She has shown a marked proficiency as a singer despite her extreme youth and taps her toes accurately to the beat of Cab's recordings.

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## WHITE HOUSE TEA

DEC 28 1940

WASHINGTON, D. C.—(ANP)—Dorothy Maynor and a half dozen Negro leaders were guests at a reception given for them by Mrs. Eleanor Roosevelt here recently. The reception was held in the Blue Room and the Crown Princess Juliana of the Netherlands was present. The meeting was incident to the Library of Congress book exhibit, music and art festival commemorating the proclamation of the 13th amendment to the constitution.

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## LAUDS VIRGINIA LEWIS

DEC 26 1940

Philadelphia, Pa.

In the afternoon writes Mrs. Eleanor Roosevelt in "My Day," I had my first musical of the season. The East Room was filled with guests and we enjoyed the pianist, Mr. Mieczyslaw Munz, and the singing of Miss Virginia Lewis. Miss Lewis was discovered in Philadelphia a few years ago, a little colored orphan girl who had been a domestic servant. W. P. A. gave her her first chance to obtain some training for her voice. Kind friends have helped her. She sang a program of Italian, German and English songs and was well received and enjoyed by her entire audience.

# One Of America's First Ten

DEC 29 1940

Daily World
Atlanta, Ga.

**MARIAN ANDERSON**

—world famous contralto, who Saturday had been chosen as one of the ten outstanding young women of America for 1940. The selection was made by a committee of educators headed by Dean Helena B. Watts, of Webber College, Babson Park, Fla.

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# MarianAnderson One Of First Ten

Daily World

DEC 29 1940

BABSON PARK, Fla.—(SNS) — Marian Anderson, outstanding contralto about whom a national controversy was created when the Daughters of the American Revolution refused use of its Washington, D.C. hall for her scheduled appearance, Saturday had been chosen as one of the ten outstanding young women of America for 1940.

The announcement was made by Dean Helena B. Watts, white, of Webber College, Mrs. Roger W Babson's Financial School for Women here, who headed a committee of educators which made the selections. None of the ages of the outstanding young women was disclosed by Dean Watts who quoted the late poet Edwin Arlington Robinson to the effect that "years are not life."

Atlanta, Ga.

Named with Miss Anderson on the "outstanding" list were: Mildred H. McAfee, president of Wellesley College, sociologist; Helen Hayes, actress; Clare Boothe, playwright and author; Marion Janet Harreon, member of the United States Board of Tax Appeals; Anne Lindbergh, flier and writer; Helen Flanders Dunbar, physician, psychiatrist, member of Columbia University faculty, Fellow of American Medical Association, Fellow of American Psychiatric Association; Deanna Durbin, motion picture star; Carson McCullers, author, and Alice Marble, business woman tennis star. All except Miss Anderson are white.

The committee set no definite age limit in making the selections, but none of the ten was born before 1900.

Dean Watts said "All of those selected actually are young in years. And yet their fame is founded upon sustained work rather than single acts."

She declared further: "More time is required to 'arrive' in some fields than in others, so it would not be fair to put a number after a woman's name and assert that it represents her real age."

Miss Anderson's success on the concert stage is well known. Starting as an obscure choir singer in Philadelphia, she worked her way up to the pinnacle of the profession. Of her a great artist said, "A voice like hers is heard only once in a lifetime." Recognized for the greatness of her voice first in Europe, Miss Anderson returned to the United States and has proved a favorite since. She is forced to extend her concert tours seasons longer than most artists due to public demand. She is a favorite at the White House, where on one occasion she sang for visiting King George VI and Queen Elizabeth. Following the Washington, D. C. furore in which Mrs. Franklin D. Roosevlet publicly condemned the D.A.R. for its refusal to permit Miss Anderson to sing in its hall, Miss Anderson sang over combined networks and before 75,000 persons assembled before Lincoln's tomb. A mural of the scene has been painted and is to hang in the halls of the Department of Interior building.

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## Merry Christmas All

Seemingly, no one in Philadelphia will be passed over as the day of feasting and gift-giving comes around. The Salvation Army, United Charities campaign agencies, hospitals, the public schools, clubs of all kinds—all are doing something to make the Christmas spirit something very real in our community.

## Salvation Army

The Salvation Army, besides giving hundreds of baskets to the needy, will give Christmas parties and dinners on Christmas Day at two of its centers, 1224 Parrish street and 8th and Vine streets. Beginning at noon, nearly 1,000 people will be accommodated at the two places. Tickets admitting to these affairs may be obtained at the centers mentioned or at 701 N. Broad street.

DEC 19 1940

At the Parrish street center, the menu will include fruit cocktail, turkey, candied sweet potatoes, peas, squash, fruit cake and ice cream for dessert, and coffee or milk. Envoy George N. Noel is in charge of the Parrish street army headquarters.

Incidentally, the Salvation Army can still use a few checks to make possible their full Christmas giving.

## Movie Operators Help

Christmas Day, at 9 A.M., is the time when the Philadelphia Moving Picture Operators Union, Local 307A will distribute baskets to 75 families, from the headquarters of the union—the Allen Building, Pemberton and 19th Streets. Being done for the second year, this Christmas effort is being managed by a committee composed of Henry C. Pendleton, chairman; Milton Bell, Charles Polk, Rozier Dawley, and Joseph Berry.

Phila Tribune

**Elks Have Program**

On Sunday afternoon (Dec. 22) the Pennsylvania State Association of Elks, of which Dr. A. W. Anderson is president, will present "The Nativity," at 4 P.M., with the offering to be cans and pounds of goods. These commodities will later be sent to needy families.

## Papers Cooperate

The Philadelphia Negro Chamber of Commerce, with the cooperation of the TRIBUNE, the Afro-American, the Independent, and the Courier, will also see that several families are provided for, through goods and hoys donated the community. Such donations may be left at the offices of any of the papers listed. (TRIBUNE, 526 S. 16th, Afro, 704 S. Broad; Independent, 1708 Lombard; Courier, 2041 W. Columbia.)

## WPA Toys Galore

Throughout the country, two million dolls, trains, scooters and other playthings will find their way into the stockings of thousands upon thousands of youngsters, as the result of the workshops operated by the WPA, according to announcement by Mrs. Florence Kerr, assistant WPA commissioner, Washington. Loads of these toys are in the Philadelphia area.

Most of these playthings were accumulated throughout the year thru gifts from all kinds of organizations.

## Welfare Department

There will be parties wherever the bureau of recreation of the Department of Welfare has projects or centers. In the bureau of personal assistance, over 300 children in foster homes, white and colored, will receive Christmas packages from the Civic Club, of 2012 Delancey street. Each package will not only contain candy and toys, but also a substantial article of clothing.

Phila. Pa.

In the bureau of charities and corrections, the 1,300 persons in the Holmesburg Home for Indigents will have a Christmas dinner, will receive gift packages through the Warburton House, Philadelphia, and in the evening will be entertained at a variety show.

In the Holmesburg House of Correction, 583 men and 133 women will have chicken, cranberry sauce, potatoes, celery, peas, apple or mince pie, tobacco, candy, and a big Christmas tree. In the evening they will have a special movie, according to George Hartmann, chief of the bureau.

In Eastern Penitentiary, Christmas will center around the dinner, with each inmate being served one-half a chicken.

## Catholics Giving, Too

The St. Charles Catholic Study and Social Club will distribute Christmas baskets from the North Philadelphia news and Advertising Agency of the TRIBUNE, 1942 Columbia avenue, on Sunday, 4 P.M. TRIBUNE newsboys will assist in delivering them.

Cooperating with Mrs. C. G. E. White, president of the St. Charles Club are, The Pennsylvania State Association of Elks, The Owls Business Club, The Triple Four, The Lovely Boys' and Grils' Club of Jones Tabernacle, The West Phila. Catholic Charity Club and The Silver Star Social Club.

## Boys' Clubs Parties

Under the Crime Prevention Association, the boys' clubs have full Christmastide programs. Not only will there be activities to occupy the schoolless hours, but on Monday at 8 P.M., the Christmas program will take place at the Benezet Club, 19th and Lombard streets. The Benezet boys had a "Jungle Bells" program and dance last night (Wednesday).

## Civic League Helps

Final plans for the annaul Christmas party of the Civic Betterment League of South Philadelphia were completed at the regular meeting of the league, which was held on Monday at the YMCA, 1724 Christian street, with Mrs. Margaret Pierce, president, presiding.

The group expects to accommodate 1000 children at their party which will be held on Sunday, December 22, in the Royal Theatre, 16th and South streets.

The children will be entertained with a movie and then will be given candy, fruit, and a gift. The committee in charge of the affair are: Wilon Jackson, chairman; Leon H. Speight, Mrs. Beatrice Waters, Miss Catherine Payne, Mrs. Lovice Jones, Carlos Boulden, Mrs. Margaret M. Pierce and John W. Nelson.

# Marian Anderson Wedding Rumor Again Hits Harlem

NOV 2 3 1940

Journal
Guide
Norfolk
Va.

NEW YORK—A chair, a man and a Harlem upholstery shop were ingredients of the latest Marian Anderson wedding rumor circulated last week in Harlem.

Someone said—and the informants never seem to know who the mysterious someone was—that they saw the famous contralto entering a Harlem upholstery shop, Prescod's, Inc. in the company of O. Hodge (Razz) Fisher, a social celebrity whose name has frequently been linked romantically with Miss Anderson.

They examined a chair which was being upholstered for Miss Anderson's Connecticut home and the mysterious someone responsible for the rumor overheard the following significant remark, allegedly from the lips of Mr. Fisher: "We would like to have that chair delivered within the next two weeks."

Employees at Prescod's were anything but communicative. They admitted that Miss Anderson visited the establishment in the company of a gentleman and that they inspected a chair that they were upholstering to her taste. As to the remark by the gentleman in question, all of the employees found something urgent to do at the particular moment and none of them heard it.

Mr. Fisher now holds the position formerly occupied by Hubert T. Delany, New York tax commissioner, whose name was always being coupled with that of the contralto.

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Columbia, Tenn., Daily Herald
December 6, 1940

# Colored Soprano In Concert Here for Church Aid

At the Church of the Holy Comforter (colored) at 8 o'clock tonight, a concert will be given by Cecilia Boline, colored artist soprano of Nashville. The concert is sponsored by the Church of the Holy Comforter and the proceeds will be used for the church's debt.

The Rev. A. Myrom Cochran, actor of Holy Trinity Church, Nashville, is in charge of this congregation and the concert has been arranged by him. He has announced that a special section of the church is reserved for white people. Admission for white and colored patrons will be 25 cents.

On the program will be "Care Selve" by Handel and a recitation and aria from Haydn, as well as music by Schubert and Tschaikowsky, and Verdi's aria, "O Don Fatale."

Giannini, Worth, Benedict and McGimsey will be other composers represented, the latter by "Sweet Little Jesus Boy," while "Yonder Comes Sister Mary," a spiritual, completes the program.

Beulah W. Weams will be accompanist.

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# Latest To Sing At The White House

Daily World
Atlanta, Ga.

DEC 1 5 1940

Virginia Lewis, 26-year-old Philadelphia singer, is shown being accompanied by William L. King as she sang at a surprise recital at Mrs. Franklin D Roosevelt's first White House musicale of the season. King, who accompanied Roland Hayes and Marian Anderson, has fathered the career of the rising young singer since 1936. Miss Lewis is hailed by Samuel Rosenbaum, president of the Robin Hood Dell concerts in Philadelphia, as another Marian Anderson. Rosenbaum discovered Miss Anderson fifteen years ago and started her on a rise to greatness. (Acme.)

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Pensacola Fla. Journal
December 8, 1940

# Foster Elected

COMPETING with 141 of the nation's notables, Stephen Collins Foster was the only nominee to be elected to the Hall of Fame in this year's election. His closest competitors, according to Paul Runge, editor of the Mayo Free Press, were Walter Reed, scientist, Sidney Lanier, poet, Henry David Thoreau, author, and Booker T. Washington, Negro educator.

A commemorative tablet and bust honoring his memory will be placed among those of 72 other great Americans next spring, according to an announcement made by Dr. Harry Woodburn Chase, chancellor of New York university and director pro tem of the Hall of Fame.

# Judson Will Begin Christmas Caroling Opening In Chapel

## College String Quartet To Present Program In Uniontown High

MARION, Ala.—Christmas caroling will begin next week at Judson College's chapel hours, thus officially opening the Christmas season event here, and a round of merry social activities. Major social event which will attract the greatest interest will be the all-college Christmas dinner Dec. 19, with the art club in charge of the decorations, and Alpha Psi Omega, dramatic fraternity, in charge of the Christmas program at the dinner.

Almost equally important will be the all-college Christmas tea next Saturday which the student social committee is planning. Class parties also are on schedule after next week. The annual Christmas tree for the staff of servants at Judson will follow the Christmas formal dinner, and in honor of the students and faculty who sponsor the Christmas tree for them, the group will sing Negro spirituals.

Members of the art club assisted by Miss Dorothy Relyea, art director, who are planning the decorations for the annual Christmas dinner are: Hortense Belden, Monterrey, Mex., art club president; Betty Byers, LaFayette, Ind.; Mary Wellborn Clarke, Montgomery; Ann Dawson, Snowdoun; Evelyn Johnson, Jackson, Tenn.; Audrey Jordan, Jacksonville, Fla.; Melba Knight, Arkansas City, Kan.; Margaret Meadows, Greenville; Jo Moore, Jackson, Tenn.; Marianne McCalla, Memphis; Sara McConnell, Marion, Va.; Rosalee Perry, Birmingham; Margaret White, Hickman, Ky.; Frances Williams, Bartow, Fla.; Janie Wood, Columbia; Betty Parkhurst, Chicago; Elaine Davis, Cordova; Blanche McClinton, Quitman, Miss., and Sara Frances Myers, Opp.

* * *

Members of The News Class in Journalism who are planning a trip to The Birmingham News Monday are Saralyn Brittain, Wedowee; Janie Wood, Columbia; Christine Golson, Talladega; Luly Edwards, Shubuta, Miss.; Virginia Cambron, Tarrant; Betty Mitchell, Enid, Okla.; Amelie Hixon, Atmore; Helen Rawn, Huntington, W. Va.; Ruth Davidson, Raleigh, N. C.; Claudine Spencer, Marion; Winifred Lee, Hamburg; Marianne McCalla, Memphis, and also Frances Head, Lyons, N. J. Accompanying them will be Miss May Brunson, journalism instructor, and Miss Mary Beasley, dean of students.

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Emily Grimsley, Fayette; Kathryn Blackburn, Marion, and Miss Dollie Tharnstrum, of the Judson speech faculty, were guests at the University Saturday night for the dress rehearsal of the University production, "Pride and Prejudice."

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The Boys Choir from St. John's Episcopal Church in Montgomery was entertained at dinner Friday evening in the Judson College dining hall by members of the local Episcopal Church. Later the famous choir was presented in a concert in the auditorium by the local Episcopal Church to contribute toward a college student center.

* * *

The Judson College String Quartet will be presented in a concert by the Harmony Club and the Uniontown D. A. R. Chapter in the Uniontown High School auditorium next Friday in honor of their "Alabama Day" program. In charge of the program is Mrs. M. M. Paschall, Uniontown. The Judson quartet, composed of Clifford Cook, Music Hall director; Mrs. Clifford Cook, Frances Head, Lyons, N. J., and Helen Windsor, Jackson, Miss., will play the following selections: Three movements of Mozart's quartet in D minor; Lento, by Dvorak; Passsepied, by Deliebes; Go Down Moses, arranged by Cook; and the First Noel, arranged by Pochon.

They say pictures always tell the truth and this latest one of Philippa Schuyler, America's No. 1 pianist and composer, says that she is growing from a pretty baby into a charming and lovely little girl. Philippa's smoother curls add to her growing personality. She is the daughter of Mr. and Mrs. George S. Schuyler of New York City, and at seven, has played her compositions over numerous radio programs. She is also a veteran in the art of winning medals.

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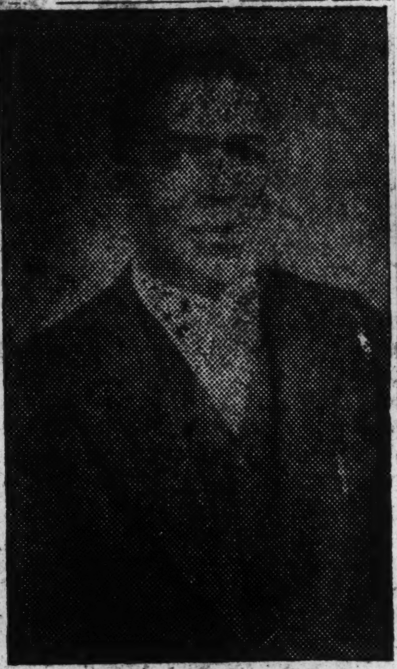
## COMPOSER



**FREDERICK L. WORK**

Director of music at the Manual Training school in Bordentown, N. J., portions of whose musical composition, 'Suite Negre' will be played by the Philadelphia Symphony club orchestra broadcasts during the coming season.

Phila. Tribune

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**DR. WILLIAM L. DAWSON**

One of the features of the 32nd annual session of the Oklahoma Association of Negro Teachers which met in Tulsa last week, was the 600-voice all-state chorus which sang under the direction of Prof. William L. Dawson, head of the Music Department at Tuskegee institute.

The group was accompanied by Mrs. Bernice Weaver Jones, in charge of music at Manual Training high school, Muskogee, and rendered a group of spirituals and classical numbers which included "Listen to the Lambs," "Soon Ah Will Be Done' 'by Dawson, and "Out in the Fields," words by Elizabeth Robert Browning and music by Dr. William L. Dawson. The superb directing of Prof. Dawson brought many ovations from the audience.

The director was guest speaker in the Music Department and listed some of the technical problems in directing a large choral group. He also emphasized the importance of tone in instrumental music.

Black Dispatch
Oklahoma City
Okla.

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Newport News. Va. Press
January 31, 1940

# ARTIST DISPLAYS GLORIOUS VOICE, CRITIC DECLARES

### Dorothy Maynor, Negro, Triumphant in Concert at Hampton Institute From Where She Graduated

(By George A. Kuyper)

Last night in Ogden hall the Negro History society of Hampton institute presented in concert Dorothy Maynor, soprano. Those music lovers who attended were present at an event that will long be remembered. For they heard a singer who has everything: a glorious voice—a musical instrument of rare purity of tone, a technique that is responsive to all the demands of song, from the sweet simplicity ("simple" only to the accomplished artist) of Schumann's "Du Bist Wie Eine Blume" to the brilliant aria from Hadley's "Cleopatra"; breath control that puts most other singers to shame; a sensitivity to text that is remarkable for a young singer (she is still several years from 30). In fine, here is an artist of whom one justly speaks in superlatives—even the Kossivtzkys and the hard-boiled New York music critics.

For Dorothy Maynor, the last few days have been a great home coming. Friday night, her home city, Norfolk greeted her. Last night she came back to the college from which she graduated four years ago. The student society responsible for last night's concert deserves thanks for giving local concert goers the opportunity to hear her so soon after her New York Town Hall triumph. The music world has already been set agog by her artistry—the years to come will bring words of world-wide triumphs.

The singer was courageous in her program, for it ranged the gamut of exacting demands upon voice and technique. She opened the concert with the powerful invocation, "Sommei Dei"—"God, all-powerful restore my wounded heart!" from Handel's "Radamists." Here were high tones flawless and clear, and a brilliant attack that at once justified high expectations.

This was followed by the limpid love-song, "L'Amero Sero Constante," from Mozart's opera, "Il Re Pastore." The violin obligato was played by Wesley Howard of the Hampton institute music faculty. This number displayed a voice under perfect control—soft notes in the upper register of bell-like clarity, a trill that was musically satisfying, and a coloratura passage that was beautifully sustained.

# Auditions Begin for All-American Youth Orchestra Led by Stokowski; Players to Tour Latin America

WASHINGTON, D. C.—Application forms for the thousands of young men and women who have indicated they would seek jobs on Leopold Stokowski's All-American youth orchestra were sent the first week in January by the National Youth Administration to its state offices.

Call

General requirements of the players are that they be within an age range of about 16 to 25, with no restrictions regarding race, color, or sex. Great ability as orchestra players and a good technique is necessary. But even more important are beauty of tone, variety of tone color, good phrasing, musical feeling, imagination, and poetry.

1/19/40
Kansas City
Mo

**Apply to NYA Office**

Applications should be filed immediately with National Youth Administration offices and preliminary auditions will be held under NYA auspices from January 15 to March 15, Administrator Aubrey Williams announced. Regional and final auditions for the selection of the 109 members of the Stokowski orchestra will be held thereafter with agents of the famous conductor in charge.

Mr. Williams announced that the arrangements of the 51 State NYA offices for receiving applications and arranging for primary auditions would be assisted from Washington by Miss Margaret Valiant of the Washington NYA office and John Bitter, conductor of the Florida Symphony Orchestra of the Works Projects Administration.

Miss Valiant, from Como, Mississippi, studied piano, singing and theory of music for many years at the Cincinnati Conservatory of Music and in Paris and Milan. She is an authority on American folklore music. Mr. Bitter, who is from New York City, is a graduate of the Curtis Institute of Music at Philadelphia, and has conducted extensively in the South and East.

**To Latin America in Summer**

Mr. Stokowski plans to take part personally in the final selections of the youth who will be employed by him to make a good-will trip through Latin-American countries this summer and fall to play modern music as well as classical music.

Administrator Williams disclosed that applications have been received in large numbers in many places, and auditions have already been started in New York City and Philadelphia. In some places it may be necessary to hold daily sessions to hear all the applicants. Local committees of qualified musicians are being formed to do the preliminary judging.

For the information of such judges, Mr. Williams sent to all State offices today a statement by Mr. Stokowski outlining his requirements for musicians, Mr. Stokowski said:

"The players should concentrate especially on beauty of tone, good phrasing, and ability to play very loud and very soft. It would be taken for granted that they read music fluently, have a good ear and play in tune. Orchestral experience is valuable but not one of the most important requisites. Great talent is more important than experience."

**Purpose of Orchestra**

Mr. Stokowski, in explaining his central idea, said:

"The idea of the All-American Youth Orchestra is to create a musical organization which represents the whole fo the United States and will be a messenger of beauty and good will to the Latin-American countries. All over this country there are many wonderful young players now from about 16 to 25 years old. We wish to give these talented young players opportunity to play in a modern symphony orchestra of 109 players, and we would like to have one or more representatives from each state. I feel confident that we can build up an orchestra that will be a unique expression of the vitality, enthusiasm and originality of American youth today."

Mr. Stokowski will hold his final auditions in April. The noted conductor will be entirely responsible for all arrangements incident to the tour itself.

The application form sent out asks for the following information: name, address, place and date of birth, race, sex, instrument, musical experience, including period of time spent in symphony orchestra, band, dance orchestra, chamber music group, or solo work, musical recommendations from teachers, conductors or conservatories, whether the applicant has worked for NYA and whether he is in good health. Non-NYA youth as well as NYA workers are eligible, it was explained.

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# Sell-out Predicted for Marian Anderson Concert

KANSAS CITY, Mo. — Plenty of good seats for the Marian Anderson concert on January 26 still are available at all prices, the Fritschy Concert Direction company reported this week.

Call
1/20/40
K. C.
Mo

The seats are going fast, however, and the best ones will be obtained by the persons who buy them early. Tickets are on sale at only one place—the Fritschy Concert Direction office, 600 Altman building, Eleventh and Walnut streets.

With the concert two weeks away, a sold-out house is expected to greet the world's greatest singer when she steps out upon the stage of the Music hall in the Municipal auditorium at 8:20 p.m. Friday evening, January 26.

"If Kansas City does not have a full house, it will be the first city in the country that did not have one, said Mr. Fritschy."

Miss Anderson sang 72 concerts last year and there were 72 sold-out houses.

She packed Carnegie hall in New York for the fourth time, January 3, and will be presented in another concert there on March 24.

When Miss Anderson sang in Birmingham, Ala., last April, 3,000 southern people gave her a tremendous ovation. In the editorial columns, the Birmingham News, white daily, had this to say about the concert:

*An Experience That Stirred the Soul*

Birmingham will never be quite the same after Monday night. For the 3,000 or more persons who heard Marian Anderson can never quite slip back to the old level from which they were lifted by the sheer power of a great artist and a great art.

When Marian Anderson came before the footlights at the Municipal auditorium she was greeted with hearty and sincere applause. From the well - filled colored sections of the auditorium that applause came as a racial pride in achievement. From the white persons in the audience the applause came as a gesture of goodwill and the recognition of merit.

But as the concert proceeded the applause grew longer and more sustained and more enthusiastic. And long before the program was over it was obvious to veteran concert-goers of Birmingham that never before had a singer in Birmingham achieved so fine a reception. Never before in Birmingham had a concertist so convinced the mind of the perfection of her art or enslaved the heart by its beauty.

Perhaps the greatest tribute to the concert is to acknowledge that it left a person emotionally forspent. One's heart was wrung to the depth by the glory of a human voice of superb beauty and power, especially when that voice belongs to one who had to overcome more than the average obstacles in winning recognition. The artist has surmounted the handicaps of race in the person of Marian Anderson, and Birmingham acknowledged that Monday night in the warmth of a reception that will never be forgotten.

*Birmingham News—April 4, 1939*

Seats are still available on the first floor and in the balconies.

To miss a concert by the singer whom Dr. Walter Damrosch called "one of the greatest artists of song that we have" would be missing the treat of a life-time. The concert should be a "must" event for children as well as adults.

"Genius has touched this woman with the tip of her wing," said Secretary Harold L. Ickes following the great Easter Sunday concert when Miss Anderson sang to 75,000 persons before the Lincoln Memorial in Washington.

Mrs. Eleanor Roosevelt said of her, "I have rarely heard a more beautiful and moving voice."

Miss Anderson is expected to arrive on the morning of January 26 and will leave following the concert.

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Dothan Ala Eagle
March 10, 1940

# Memphis Negroes Sing Blues Because It Is Beale Avenue Instead Of Street

MEMPHIS, Tenn. (AP) —Memphis Negroes are singing the blues because their beloved thoroughfare officially bears the hoity-toity name of "Beale avenue" instead of the "Beale street" immortalized in Bill Handy's ragtime compositions.

They are chanting their song of woe in the ears of Mayor Walter Chandler in the hope his recently inaugurated administration will correct a city ordinance of several years standing which decreed that east-west streets should be tagged avenues.

Leadoff note in their composition is a flowery letter addressed to his honor from George W. Lee, Negro insurance man, author and a high mogul of Beale.

"Ever since that far off day when this bustling little thoroughfare rose out of the Mississippi River and began its rambling to the mudflats of East street, it has been known as 'Beale street,'" wrote Lee.

"Honorable sir, you might as well try to change the name of Bond street to Bond avenue, or Broadway to Broadroad, as to change Beale street to Beale avenue. W. C. Handy changed it from a muddy, songless symphony to a 'blues' heaven, to an avenue of sweet melody where every third musician is a genius.

"The name 'Beale street' is known the world over. It has been talked about, written about, sung about x x x. There are many other streets in cities and towns of our great country, but only one Beale street," he pleaded.

"I'll discuss the matter at the next city commission meeting. I haven't decided what to do about it," said Mayor Chandler.

"The street corner signs may read Beale avenue but that hasn't changed anybody from calling it Beale street."

The commission can act on the suggested change by resolution if it desires.

MUSIC- 1940

# Virginia Adopts Song From Pen of Composer J. A. Bland

Journal and Guide 3-2-40

RICHMOND, Va.—"Carry Me Back to Ole Virginia," the haunting melody of James Bland which has been sung, whistled, and hummed for more than 50 years was made the official state song last week by an unrecorded vote in the House of Delegates.

The vote came after the House accepted a committee amendment changing the name "Virginny" in the title to "Virginia." The change was also made in the body of the song.

Delegate Rodgers of Petersburg offered the resolution in the House which brought recognition to one of the world's great composers whom few knew up to a few months ago was colored. The State Senate had previously taken similar action.

Concerted action to have the state adopt the song had been waged by various civic associations and organizations including the Virginia Conservation and the Lions' Club of Virginia. The last named joined the movement the past summer at its annual meeting in Roanoke when Ellis S. Loveless of Norfolk offered such a motion.

The state song was written about 1875, one night before Mr. Bland retired. More than 1,000,000 records of the song have been made and its strains sung by Madame Schumann-Heink, Alma Gluck, and other great artists.

Mr. Bland, who was identified with the minstrelsy during his years, reached his zenith around 1876. Other songs besides his immortal "Carry Me Back to Old Virginia" from the pen of the composer which have gained some prominence are "In the Evening by the Moonlight" and "Oh, Dem Golden Slippers."

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# Maynor Wins Town Hall Award

NEW YORK CITY—It was practically a case of no contest when the Town Hall music committee sat down last week to select a winner for the 1940 Town Hall endowment series award. Although forty-odd candidates had entered, the unanimous choice was Dorothy Maynor, the sensational soprano from Norfolk, Va.

The award goes annually to an artist under thirty years of age whose Town Hall concert is considered to have been the most outstanding of the year. The list of candidates is largely governed by the recommendations of New York music critics.

DOROTHY MAYNOR

## REPLACES VIOLINIST

Miss Maynor is the third annual winner and will thereby be presented in concert in next season's Town Hall endowment series.

In this connection it was revealed that her Town Hall appearance this Wednesday night (Feb. 28) is really a part of the current series. Georges Enesco, the Rumanian violinist, who was selected for the date last year, has cancelled his American tour on account of illness and Miss Maynor was promptly nominated to replace him.

Radio critics are still showering praises on the noted soprano as a result of her appearance last Tuesday night with the Bonime orchestra, on the Edison broadcast.

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# "Carry Me Back" Adopted

Journal and Guide 3-2-40

JAMES A. BLAND, 19th Century composer, whose immortal "Carry Me Back to Ole Virginia" was adopted by the Virginia Legislature last week as the official state song.

The designation came after a House committee amendment changing the name "Virginny" in the title to "Virginia." The change was also made in the body of the song.

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# Marian Anderson, Paul Robeson Win In Poll

Daily World 2-29-40

Atlanta, Ga

LOS ANGELES—(ANP)—In a poll taken by the Daily Bruin, student publication of the University of California at Los Angeles last week, collegians in favor of classical concerts won over the college jitterbugs, voting among their concert favorites, Paul Robeson and Marian Anderson.

The poll, taken to determine the type music students wished to hear at the bi-monthly campus concerts at Royce hall, revealed 688 favoring classical concerts while 672 wanted jazz-jitterbug sessions. Other choices among outstanding concert stars were: Fritz Kreisler, Lawrence Tibbett. Sergei Rachmanikoff, Gladys Swarthout and the Ballet Russe.

# Composer Got Music from Father; Collecting Hobby from Mother

## Carrie Burton Overton's Tone Poem to Reveal Real Colored Idiom

Afro American 3-16-40

NEW YORK. — Mrs. Carrie Burton Overton, now engaged in composing a tone poem of all colored theme, divides her time between that work and collecting antiques, as she gives credit for her musical talent and collecting hobby to her father, a western cowboy cook, and her mother, described as a great "picker-upper."

Sought out in her 153rd Street apartment, Monday, where even there her grand piano vies with her collection of rare glass, slag and china pieces for domination of her background, Mrs. Overton told modestly of her work and aspirations.

In the world of history and art she is searching for final proof of a conviction that colored Americans played an intimate role in the creation and handing down of rare glass objects in this country. They, she pointed out, are responsible for the priceless heirlooms of the past being still in our museums. When the enemy invaded the plantations of the South it was the slave who hid the valuables and treated them with the same tender care as the master. In other words, they enabled America to know its own history through its own art pieces.

Around her studio walls are many examples of these pieces, including rare chinaware, fragile glasses and agate ware. Her kitchen is featured by expensive old pieces of chinaware which she and her husband use daily.

**Father Knew West**

Declaring that the radio cowboys make her laugh, Mrs. Overton said that they have little knowledge of the songs of the West.

"My father had been a cook for cowboy camps. He knew all about life on the range and the great round-ups. He roamed the great West and knew and sang its famous songs. He was steeped in the cowboy influence," she said.

"They don't know the real songs of the West. My father knew them and taught them to me. So I came up influenced by both the music of colored folk and cowboys.

"Now I am concentrating on Negro music in the broader sense. It is my life study. I am not forgetting the cowboy music altogether, however. It was through Carter G. Woodson that I first fell in love with my race's history. Since then I have pursued it back to its origin in Africa.

"It want to write a symphony dominated by the real Negro idiom, much in the way Tschaikowsky's great forms are dominated by the Russian idiom."

Mrs. Overton had one of her compositions performed before the Composition Forum Laboratory of the Juilliard School recently. It called for three bassoons, and created wide controversy among her hearers, by its amazing departure.

**Mother Was Picker-Upper**

Her love for collecting was inherited from her mother, who she said was a "great picker-upper" and "keeper." "My mother," she said, "kept all odd objects, including Indian arrowheads, priceless bits of agate, and huge colored marbles, as much as three and four inches in diameter."

Mrs. Overton keeps a whole bag of those objects. She has added to the collection by attending all the hobby shows in New York. She goes there and often barters one of her own objects for something she wants. It often takes years to match objects. Just now she is deeply interested in American glass objects from the distant past. She is convinced that colored people played a major role in creating and passing these glass objects from generation to generation.

"I guess I am known in all the junk shops in New York," she said. In some places she is already recognized as an authority on early American glass. She attends many auctions also.

She held up a rare piece of purple slag, marvelously beautiful. She has soap dishes, generations old. She has one piece of slag not in the catalogues. Its price is evidently very high. It is realy a museum piece. She has a bread plate around whose rim is written in raised glass letters: "Give us this day our daily bread." This is written in glass sheaves of wheat. She has rare blue and green "Tom and Jerry" cups that are wonderful to look at. She has rare milk glasses from a bygone day.

MRS. CARRIE B. OVERTON

## Says Slaves Preserved American Art History by Hoarding Treasures

She is also a collector of "firsts." She started off with an original Phyllis Wheatley edition which was autographed by John Hancock. The poems in this manuscript reveal Phyllis Wheatley as more of the Homer or Milton type of poet. She did not write so much of purely colored themes as of classical themes.

**Was Secretary**

Mrs. Overton is also a graduate of the school of commerce of the University of Wyoming, and at one time served as secretary to Dr. Aven Nelson, who is now president of that institution. She also held a secretarial post at Howard University.

She is the wife of George Overton, teacher of ungraded children in New York City.

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Murray Casino, Friday, March 15.

The affair is being sponsored by Misses Norma Wilkins, Betty Wallace, Ruby Hawkins, and a group of other militant members of the younger set. Ralph Matthews, Louis Lautier, Paul Miller and a number of other local newspapermen are assisting.

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### B. AND P. GIRLS' Y WEEK

Simultaneously with other business girls all over the world, members of the Business and Professional Department of the Phyllis Wheatley YWCA celebrated the annual nation-wide observance of the YWCA, Tuesday.

Members of the department, and of the board, committees and clubs, numbering 200, were guests t a dinner given in the gymasium, which was decorated ith flags, representative of many f the participating countries.

Miss Nellie Quander, chairman of the department, was introduced by the president, Mrs. Julia West Hamilton, after which an invocation was made by Mrs. Emma Allen, chairman of the YWCA Religious Work Committee.

During the dinner, messages were read by members of the Business and Professional Women's League, sent by other business and professional women. Mrs. Inez Nichols Elliot, president of the group, read the message from Crissie Birrel, chairman of the National B. and P. Council.

Other messages from Shanghai, England, and Japan, together with a telegram from the K Street YWCA of Washington, were read by Miss F. Louise Madella and Miss Susie Green.

The principal event of the evening was the address by Mrs. Lacountess Brown, field agent of the Women's Bureau. Taking as her subject the observance theme, "Seeking Directions for Courageous Living," Mrs. Brown reviewed the progress of women from biblical times up to today.

She made an appeal for a strong belief in one's self, based upon the progress and achievement of women to the present time.

A touch of entertainment was given the dinner through the singing of songs, led by Miss Virginia Williams, music chairman, with Miss Almira Streets as pianist.

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### POST IS FETED IN ROCKVILLE

The Drum Corps and past commanders of the James Reese Europe Post of the American Legion were the guests of the Pride of Montgomery Elks' Lodge No. 347 at the home of the latter at Rockville, Md., on Tuesday night.

MUSIC - 1940

Montgomery, Ala. Advertiser
January 27. 1940

# Etta Moten Will Sing Here In Hale's Infirmary Benefit

Etta Moten, celebrated negro contralto, will appear at the City Auditorium here on the evening of Feb. 11, in a performance whose proceeds will go to the support of Hale Infirmary, declared the only negro institution in the city operated ~~only~~ by charity.

Trustees of the Infirmary said they had secured the services of the artist at great risk as a method of raising much-needed funds. For this reason it was hoped that the auditorium would be filled to capacity on the night of the concert.

Officials at State Teachers College, co-sponsor of the concert, announced that the singer had been selected after much thought as one of the most popular and versatile of the concert, radio and film world. An apt interpreter of such widely varied material as spirituals, classics in foreign languages, operatic arias and popular request numbers, Etta Moten has been acclaimed "the Brown Thrush of Song," "one of the foremost concert artists of our day," "an ecstatically beautiful and sensational contralto" by leading critics in the musical field.

The singer has been praised for "the natural gift of song, combined with marvelous control, intense training, and a perfect approach to the type of number being sung."

Because of the artist's ability in all fields, indications are that not only lovers of classical music but those whose tastes are centered mainly around popular songs, will find Etta Moten's performance highly entertaining. The singer will intersperse her program with informative talks explaining the origins and original settings of songs prior to her interpretation of them. Her program, it was announced, would be typical, turning from the difficult enunciations of classical numbers to the lighter strains of the popular ballad and the negro spiritual.

A resident of Chicago, Etta Moten has gained fame as a radio singer and as the original "Carioca Girl" in the film "Flying Down to Rio."

Tickets will be on sale at Jesse French, and at Pitts, Nicholson and Dean's Drug Stores

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Norfolk Va. Pilot
January 14. 1940

# Noted Singer Coming Here

## Dorothy Maynor to Appear in Recital in City Auditorium January 26

Dorothy Maynor, colored singer who in recent months has gained ranking as one of the great soloists will be presented in a recital on Friday night, January 26, in the City Auditorium, where a section of seats will be reserved for white patrons.

Discovered by Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, she made her professional debut before an overflow audience at New York's Town Hall on November 19, and drew the highest type of praise from critics, one of whom described her as "the singing discovery of the decade."

Before her appearance here, she will be the guest star with the New York Philharmonic Orchestra on January 16, and later will fill separate engagements with the Philadelphia Sympony Orchestra and the St. Louis Symphony Orchestra.

She is not unknown to music-lovers in this locality, for many have heard her sing before, mainly with the Hampton Institute Choir. A native of Norfolk, for several years she has devoted her entire time in preparation for the concert stage.

The recital is being sponsored for the benefit of the Norfolk Community Hospital, and those who attend will enjoy a rare musical treat and at the same time aid a worthy institution.

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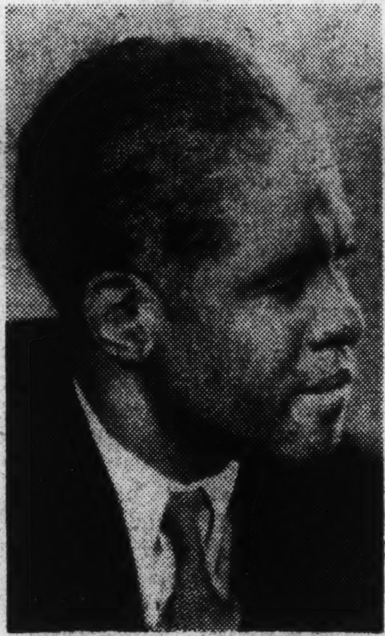
Knoxville, Tenn., Journal
February 4. 1940

# 700 Buy Tickets For Hayes Concert



ROLAND HAYES

## Negro Tenor Will Be Heard Here Feb. 16 In KHS Recital

Seven hundred persons have purchased tickets to the concert of Roland Hayes, famed Negro tenor, to be given Feb. 16 at Knoxville High School under auspices of the Negro Concert Series, headed by John Henderson.

Separate sections have been reserved for white persons.

Hayes has a voice that has raised him to musical stardom, despite that he is the son of a former Georgia slave. He battled his way upward against tremendous odds, working on a farm, in an iron foundry, studying music as he was able to find time, giving concerts, on which he frequently lost money but finally being recognized as the greatest Negro singer and one of the greatest of any race.

He has thrilled audiences over the world and sang at a "command performance" before the late King George V in London.

Olin Downes, music critic of The New York Times referred to "his skillful molding of phrase, his grace of melodic outline that inva-

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# Bland's Song Finally Adopted By Virginia

2-17-40

WASHINGTON—(ANP)—The long debated subject of a state song for Virginia came to an end in the state legislature Thursday night, when it was voted to accept James Bland's song, "Carry Me Back to Old Virginny" as the state anthem. Only one change was made and that was when purists changed the word "Virginny" to "Virginia" in deference to demands made by objectors.

Thus, the song written by a Negro becomes the state anthem of one of the proudest of the original 13 colonies and the Old Dominion state honors itself in finally accepting the song originated in the brain of a Negro as its own, for the song has done more to popularize the state than any other single medium and was deserving of the recognition given it.

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# Virginia Adopts Official Song

Journal and Guide
3-2-40
Norfolk Va.

THE Virginia Lions Clubs, under the leadership of Mr. Ellis Lovelass, of Norfolk, won their case for the adoption of James Bland's "Carry Me Back to Old Virginia" as the official state song when the General Assembly last week acted favorably upon the measure. The Lions, whose membership includes hundreds of business and professional men and civic leaders, and their friends and co-workers in the cause, won also another victory when the legislature officially changed the spelling of the last syllable of the last word of the title from "ny" to "ia". So, it is "Carry Me Back to Old Virginia" and not "Virginny", as written in the original text, or, as purported to have been written in the original by James Bland, the author.

The Norfolk Ledger-Dispatch led the crusade for the correction of the title to conform to what it conceived to be a proper and dignified designation of the state. In this the Ledger-Dispatch was joined and aided by numerous other newspapers in the state.

Whether the composer put "Virginny" or "Virginia" into the title and words of the famous ballad is not now important. What is important, is that many years after this Negro song writer passed on to his final reward, Virginia honors him in the adoption of his piece as its official state song. And what is more important, the General Assembly did this over the objections of the State Federation of Music Clubs, which organization opposed the adoption of Bland's song and advocated the adoption of "Old Virginia", a ballad written by Will Ruebush, a Shenandoah College professor.

Virginia's Negro citizens are pleased, naturally, that the commonwealth should pay this tribute of respect and affection to James Bland, and that 65 years after his song was written and 29 years after his death this signal recognition should be accorded him.

All of which goes to show that genuine patriotism is not affected by race or color, nor can the expression of a people's religion, their love of the artistic and their ideals of life become the sole inheritance of a single class or creed.

# Dorothy Maynor Unanimously Chosen Most Outstanding Young Singer of the Year

Tribune
3-2-40
Washington

NEW YORK. — The Town Hall Endowment Series Award for 1940 was won by Miss Dorothy Maynor, sensational soprano, it was announced Sunday by Walter W. Naumburg, chairman of the committee.

The unanimous vote of the committee coincided with a unanimous vote cast for Miss Maynor by professional music critics of New York, who cooperate in this project by suggesting candidates for the award each year.

The award is made each season to the artist, not over 30 years of age, who is considered by the critics and the Town Hall Music Committee to have given the most outstanding performance of the year.

Until she sang at a picnic giv by Serge Koussevitzky for his m of the Boston Symphony Orchest and their guests last August durin the Berkshire Symphonic Festiv Miss Maynor was unknown to t public. Her singing on that occasi and at her debut recital in Tow Hall in November definitely esta lished her as one of the most gift vocalists of the young generation.

### To sing Later

Miss Maynor will receive the award in the form of an engagement to appear on the Town Hall Endowment Series for the season of 1940-'41, at a date to be chosen later.

Miss Maynor appeared on the current Endowment Series Wednesday evening, having been engaged before the award was made to substitute for Georges Enesco, who canceled his American tour this season because of illness.

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# Miss Maynor Is Winner of Town Hall Series Awa

By unanimous vote, Dorothy Ma nor, soprano, was selected as the wi ner for 1940 o fthe Town Hall E dowment Series Award by the To Hall music committee, Walter Naumburg, chairman. The award made each season to the artist und 30 years of age whom the New Yo music critics and the committee co sider to have given the outstandi performance of the yea at Tow Hall, the critics cooperating by su gesting candidates for the honor.

Miss Maynor, who is the third cipient of the annual award, w thereby be granted an appearance recital on the Town Hall Endo ment Series next season. It happe that she is participating in this yea series as well, having been chosen replace Georges Enesco, this We nesday night, in consequence of t fact that the Rumanian violinist w forced to cancel his American to due to ill health.

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# In Peace Plea

Marian Anderson is scheduled to be heard along with Queen Wilhelmina of Holland and President Roosevelt in a special world peace broadcast Saturday, March 16, from 2 to 3:30 p.m., Eastern Standard Time. Miss Anderson will sing from western Canada and the Tuskegee Choir, which is also on the program, will be heard from Montgomery. Tribute is to be paid to the 10,000 missionaries in 73 countries throughout the world.

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# New Negro Soprano Returns From IL Duce

## Christine Caldwell Makes Fine Impression In Brooklyn Academy Concert

BROOKLYN.—(By Carl Diton for ANP)—Christine Caldwell, soprano, after six years of study in Milan, Italy, made a musical return home Thursday night in a fine concert appearance at the Brooklyn Academy of Music. The recital was over a half hour late starting but Mrs. Caldwell explained afterward that there is a discrepancy of a half hour between American and Italian concert traditions. The diva was unmindful, however, that she had not been in this country but a few days and that if Italian time were taken into consideration she was virtually giving her recital somewhere around three in the morning!

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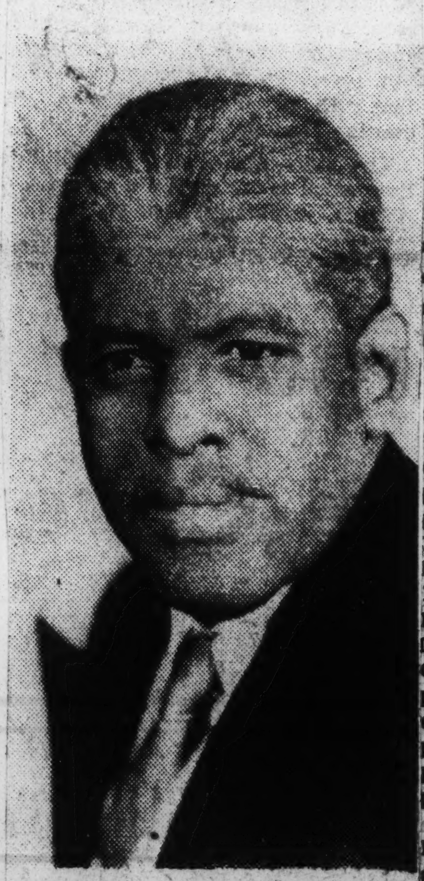
Danville, Va., Register
February 18, 1940

# Famed Tenor



Roland Hayes, one of the outstanding negro singers of the world, who will appear in concert at the City Auditorium on the night of February 22. He is being brought here under auspices of the St. Paul A. M. E. Church. Arrangements will be made for both white and colored people to hear him.

Roland Hayes had his beginning on a farm in George, where he helped to support his widowed, slave-born mother. He obtained his musical education by his own labor, working as iron foundry helper in Chattanooga, waiter in Louisville, and at any and all jobs that he could find. After a heart-breaking struggle, he finally won recognition in Boston before one of the most exacting of audiences.

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Danville, Va., Register
February 23, 1940

# ROLAND HAYES PLEASES CROWD

## Negro Tenor Heard in Varied Program at City Auditorium

Roland Hayes, former Georgia negro farm boy whose vocal talents have been accorded world-wide recognition was heard in concert by a representative audience of both white and colored Danville people, in the municipal auditorium last night. The slightly built, graying tenor was warmly applauded at the conclusion of each number of the diversified program which included selections ranging from compositions of sixteenth and seventeenth century Italian and German composers, to primitive African music and familiar American negro spirituals.

The familiar "Heart Ever Faithful," by John Sebastian Bach, and a trilogy of spirituals: "Hear de Lambs," "Good News" and "Dry Bones," were among the most enthusiastically applauded on the numbers on the program. The latter, as well as "You're Tired, Chile," and "Steal Away," were Hayes' own arrangement. "Xango," a Brazilian-African fetiche chant of Makumba, and "Michieu Baingo," a Louisiana creole folk song of the pre-Civil War period, were roundly applauded. The singer responded with encores at the close of the several parts of the program. He was accompanied by Reginald Boardman at the piano.

Hayes was introduced by Mayor E. B. Meade. His concert here was given under the auspices of St. Paul A. M. E. Church, and its pastor, the Rev. L. P. Herring acted as master of ceremonies, while members of the congregation acted as ushers.

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Greensboro, N. C., News
February 16, 1940

# REIDSVILLE SALUTES FAMED NEGRO NATIV

## Rev. Glenn T. Settle Appear With "Wings Over Jordan" Group.

Greensboro Daily News Bureau
120½ Scales St. Telephone 714

REIDSVILLE, Feb. 15.—Rev Glenn Thomas Settle, pastor of th Gethsemane Baptist church, o Cleveland, Ohio, originator of th nationally famous program, "Wing Over Jordan", and a native o Rockingham county, was saluted a the county's most celebrated negr citizen yesterday when he brough his company of spiritual singers t this city for a concert.

A motorcade met Settle and hi party outside the city and escorte them into the town, with which he was familiar in his youth. A limousine with a liveried chauffeur carried him in the lead of a triumphal parade through the city. At the Confederate monument, with an unintended theatrical touch, hung a "welcome home" banner.

Yesterday afternoon Settle visited the cabin in which he was born, in the Nubbin Ridge community, nea Reidsville, and recalled incident of his childhood.

Last night a capacity audience o both white and negro music lovers packed the Reidsville armory auditorium to hear and enthusiastically applaud the "Wings Over Jordan" choir in a program of spirituals. Mayor John N. Hester, of this city, addressed the audience prior to the program of music, and praised Rev. Settle for his work and the choir for bringing a fine interpretation of American negro music to the people. Worth Kramer, the company's white conductor, led the singers through the entire program.

MUSIC - 1940

# BIRMINGHAM CORNER BEARS NEW NAME, BUT STILL REAPS FORTUNE FROM SONG HIT

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By G. T. "Globe Trotting" Seay

[illegible] City, Mo, [illegible] 1940

BIRMINGHAM, Ala.—In recent months American swing circles all over the country have had no little fuss over the popular song hit of the year, "Tuxedo Junction." The once suburban junction point of two car lines about which so much has been heard in recent months is Tuxedo Junction" all right. But as a matter of fact, it really isn't there anymore.

Notwithstanding its non-existence, the famed suburban corner which is the proud possessor of a theme song is actually reaping fortunes in nickels for the few inhabitants who siezed upon capitalizing the name which the popular song-hit has brought to the little erstwhile street car junction point which for decades was called Tuxedo Junction. Although Tuxedo Junction does not now exist, the suburban street corner is reaping much in a two-fold way: Fame from its theme song and fortune from its fame.

**Moaning Music**

Whether driving or walking, day or night, early or late, anytime one who passes through Avery Town, the name which Negroes of Birmingham give to the intersection of Twentieth street and Ensley avenue, one catches the throbbing beat of "Tuxedo Junction" and its nationally popular moaning music and hears:

"Come on down; forget your
care.
"Come on down; you'll find me
there.
"So long, town, I'm headin'
for
"Tuxedo Junction now."

And that's Tuxedo Junction about which so much is heard and sung these late days. It is the point where the South Ensley and Wylam street car lines intersect.

**Reap Fortune**

"Well, we have been 'going to town' in the moneymaking business," says one person with an eye to business, "since 'Tuxedo Junction' got on the market."

Here's how the fame brought Tuxedo Junction through song has been literally turned into fortune:

In the neighborhood of what was heretofore Tuxedo Junction nearly every store and cafe has installed a phonograph or nickelodeons (consult your dictionary if you wish) with its "Tuxedo Junction" record. Many of them are now "scratchy" from the much playing of "Tuxedo Junction" since the "Harlem-inspired tune became a nation-wide hit months ago.

Notwithstanding their much use, the "Tuxedo Junction" records grind on almost continuously from sunrise to sunset and from sunset to daybreak. There seems no let-up even through long nights, the hot days and the wee hours of the mornings. The people just MUST have their "Tuxedo Junction."

**A Favorite of All Classes**

Nearly everyone who comes to the little corner now made famous through the song whose name it bears, drops a nickel "in the slot to hear the music on the spot."

Incidentally, the song, "Tuxedo Junction," is a favorite of all classes. It is admired by the "masses and the classes," says one observer. People from far and people from nearby points, white people, black people, yellow people, brown people, old people, young people, rich people, poor people, learned people, unlearned people — even "Gentlemen of the Cloth" and college presidents—all insist upon hearing "Tuxedo Junction."

Every day hundreds of people touring the country go out of the way to see "the spot" which has brought fame through the song and which is capitalizing and reaping fortune from its fame. Researchers of eminence and renown say it is doubtful whether any song hits of the past fifty years has brought such immediate and spontaneous fame to any place in the Western world as has "Tuxedo Junction" for this town's little out-of-the-way corner where the South Ensley and Wylam carlines now intersect.

**Section Lives On**

The section in and around Tuxedo Junction now lives on song—and Tuxedo Junction is the song. "Nickelodeon Owners" assure you that the Tuxedo Junction record is played many more times "than all the other 19 records in the machine put together" each day. Not only are owners of "Nickelodeons" unanimous in this agreement as to the popular tune and song hit outranking "all other of the 19 put together," but so do the rest of the people who live in the neighborhood or work "on the spot."

The people of the Tuxedo Junction section of Birmingham do not object to the overwhelming demand for the popular song-hit. They like not only the tune, but the financial returns. Of their readiness to have "Tuxedo Junction" played, one observer remarked:

"Most of them don't mind it, for Tuxedo Junction' can use the nickels. It's not the corner it used to be." While there is not the Tuxedo Junction of other years, Tuxedo Junction has been brought back to life again. Unlike the story of the man in the Bible whose last stage was "worse than the first," Tuxedo Junction's "last stage is better than the first."

**Two Versions**

Many and varied have been stories told as to the actual origin of Tuxedo Junction. In point of fact, there are but two versions which have any semblance of authenticity as to how the suburban corner got its name. They are here setforth:

Back in 1900, which is forty years ago, several of the little cities which are now merged with The Magic City, as Birmingham, is nationally called due to its big jump, from 38,000 one decade to 132,000 the next, were not a part of the city. Street car lines were named for several of them—Woodlawn, Ensley, Wylam, East Lake, Gate City, Fairview, Owenton, Elyton, ed around.

The corner was also the end of the trip made by the Wylam street car, which, incidentally, went in another direction to that of the Pratt City car.

Thus, Pratt City passengers going to Wylam would change from the Pratt City car to the Wylam car at that point. Likewise Wylam passengers going to Pratt City and points along its car line would change from the Wylam car to the Pratt City car at the same point—and so on.

One legend is: "Negro workers coming in on the car used to take advantage of a nearby shack in which to bathe and change from their workclothes to their Sunday suits so they could go see their girls without having to take the long street-car journey home and then back again."

**A Second and More Logical Vesrion**

Oldtime Birmingham residents spike that legend as unworthy of belief and tell another that is at once more logical, reasonable and appealing. It follows.

They aver Negroes employed as workers in Steel mills for which Birmingham is famed throughout the world, supplied the name "Tuxedo Junction," because "a clothing store at the junction rented dress suits."

It is currently reported and believed as authentic beyond cavil and conjecture that Negro mill workers got the name from a "prominently-displayed sign, 'Dress Suits Rented,' in the store window." It is further claimed that "many of them probably rented their party tuxedos from the store" and that the store did a thriving business by permitting them "to change in the store." Thus, due to the many Negro steel mill workers who dressed up in fine tuxedos and who boarded the cars at the junction from day to day at the conclusion of the day's work, the point of intersection was called "Tuxedo Junction."

For many years both the street car company and the store which rented tuxedos, each rejoicing at the income which was sure to come from "Tuxedo parties" which insured the street car company extra money each week, while the store had to "wait until payday" to get all its money. "But the Negro steel mill workers were religiously honest and would always pay," said one who knows. The fee charge for using a tuxedo suit varied in keeping with the kind of tuxedo which was rented.

The average cost was from $1.50 to $2 per night. It is said that the store kept as many as 50 and 75 tuxedos on hand daily. Applications had to be made a week or so in advance and as much as fifty cents had to be deposited to insure having a tuxedo retained. If the applicant failed to show up on the day stipulated, the fifty cents deposited was "forfeited."

**Go Out of Existence**

Finally, the Birmingham Railway, Light and Power company (called the B.R.L. & P.), eliminated the junction and routed the trolleys "straight through." With that change, what had been busy, bustling Tuxedo Junction lost its importance and "it steadily declined until today Tuxedo Junction resembles any ordinary street corner that has had its ups and downs."

Tuxedo Junction had lost both its fame and charm until a few months ago when Erskine Hawkins, a former Alabaman, who now heads a Negro band in New York's Harlem, when "stuck for a title" to his new song, hit upon "Tuxedo Junction" as a "bow, bob, and obesiance" to the trolley-crossing with which he (Hawkins) was so familiar when he lived here in Birmingham.

"Tuxedo Junction," says an authority, "has meant a flood of nickels to the corner music machines and to thousands of others all over the country."

Tuxedo Junction was for many years a sleepy section of Birmingham. For years following the elimination of the street car junction point and routing of its trolleys "straight through" instead of changing there, it seemed but and almost forgotten dream.

Even today no one seems to recognize it. There is no sign or signs to say, "Tuxedo Junction." Those who do not live here—or who do not know where the original spot is, which was once the junction point now made famous in song, must hunt to find it or ask the police down the street.

So today Birmingham's Tuxedo Junction, made famous in song, "Isn't there any more."

Notwithstanding the absence of a sign to connote where Tuxedo Junction once was, the exact spot which has become famous, is now a suburban corner which is reaping a fortune "from its fame through nickelodeons."

# RECORDS: CHAIN GANG

## An Album of Seven Negro Laments—Othe Recent Releases

By **HOWARD TAUBMAN**

THE record companies are no longer content merely to issue and re-issue the conventional assortment of serious and popular compositions. They are willing to wander far off the beaten path in search of something different. The result is that recent releases have had a generous seasoning of unhackneyed material. It isn't always something to cheer about; sometimes it falls flat, but at other times it is vastly exciting.

To the latter category belongs *Chain Gang*, a new album by Columbia (eight ten-inch sides, $2.50). In it Joshua White and his Carolinians sing seven Negro laments of the chain gang. Columbia believes that these songs are "perhaps the most genuine folk music of our time." C[illegible] have an authentic ring. They are palpably songs that were chanted when the white "cap'n" and his guards were not within earshot. For they are surcharged with bitterness and a rising note of rebelliousness.

Times
New York, N.Y.
AUG 18 1940

The seven songs constitute almost a complete history of life on the chain gang, from arrest, through hasty trial, long sentences to the years of rackingly hard labor. These songs undoubtedly evolved out of the experiences of generations of chain-gangers. Only recently have such songs been written down. Whether they have been noted down before does not matter; they have not been recorded before.

The songs in the album are *Chain Gang Boun', Nine Foot Shovel, Trouble, Goin' Home, Boys; Cryin' Who? Cryin' You! Told My Cap'n* and *Jerry*. They are poignant and moving, and all but "Jerry" are in a somber vein. "Jerry" has a livelier rhythm, because its refrain tells of "Haulin' timber, timber—Lord, this timber gotta roll." Jerry is an Arkansas mule, "been everywhere and he ain't no fool," can "pull more timber than a freight can haul." Even Jerry rebels:

> Boss hit Jerry and he made him jump,
> Jerry reared and kicked the boss on the rump.
>
> My old Jerry was a good old mule,
> Had it been me, Lord, I'd have killed that fool.

Most searching and affecting song in the album is "Cryin' Who? Cryin' You!" The longest, it occupies two sides, and it deserves them. The singer tells of his tribulations, and for each couplet there is this refrain:

> I hear danger singin', I hear danger moan.
> Cryin' who? Cryin' you!

It is a song that builds to an inevitable climax and that records the agony and sorrow of the chain gang with penetrating feeling. It is one of the most disturbing and eloquent American songs that I have ever encountered in or out of the concert hall.

Joshua White and his Carolinians sing these songs as they should be sung—with a minimum of artifice. They show, in "Jerry," that they can do a song in the conventional spiritual style with verve and flavor. But "Jerry" is the only song that requires such an approach. The other songs are projected as tired, broken men might sing them. Voices become thin and even cracked. Always the mood is tragic and heavy-laden. In several places the arrangements have a tendency to be arty, but these places are so few and so scattered that they do not harm the album.

AUG 18 1940

Like *Dust Bowl Ballads*, issued by Victor recently, *Chain Gang* reports on a gloomy phase of American life. There is no superficial cuteness to commend it to those who wish to be entertained but not disturbed. But the album is a must for those who are not afraid to discover some of the dark places of life and those who care about music that rises spontaneously from the hearts and throats of humble and unfortunate men.

Times
New York, N.Y.
AUG 18 1940

Joshua White and his Carolinians, who have recorded an album of chain-gang songs.

MUSIC- 1940

# Marian Anderson Thrills 3,000

INDIANAPOLIS, Ind.—SNS—Marian Anderson, the contralto thrush who packed English's Theater for Martens Concerts, Inc., last season, returned to tax the much larger capacity of the Circle under the same auspices. Attendance was estimated at 3,000.

Neither Miss Anderson nor the audience had changed much in a year. Miss Anderson again revealed the prismatic beauty of one of the most remarkable voices of our time and the audience once more lingered after the last note had faded away, hoping for more.

In fact, the management was forced to turn out the stage lights as a sign that the show definitely was over, but even that didn't stop our more enthusiastic neighbors in their demand for encores. The lights had to be turned on again for Miss Anderson to take several curtain calls before the insistent ones were convinced there was no further use in asking.

We mean it only in the most complimentary sense when we say that Miss Anderson is undoubtedly the greatest spellbinder in the concert field today. The voice itself rivets the attention of the listener and the quiet but strangely compelling intensity with which she projects her song practically mesmerizes him. Time and other mundane items have no meaning when she sings. The audience is fascinated by the authority of a voice that seems to have no top and no bottom and it is in no condition to resist, even if it would, the emotional appeal of an outstanding interpretative artist. It awakens from its enchanted state with the fixed conviction that never had it heard Schubert's "Ave Maria," for instance, sung with more exquisite tenderness. And it never had.

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to singing, concerts, choir work, radio broadcasting, etc., send your question with a self addressed stamped envelope to Cleota Collins, 915 Rhode Island Avenue, Northwest.

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# Dillard Professor Arranges Spirituals In Three Volumes

Journal and Guide

NEW ORLEANS, La. — The publication of three volumes of spirituals, arranged by Frederick Hall, professor of music at Dillard University, has just been announced.

1-20-40

The volumes contain thirty-odd of the better known spirituals and folk songs and are published in the arrangements which have gained such wide attention when sung by Mr. Hall's choral groups at Dillard.

Norfolk Va

Many of the songs in this collection were sung by the Dillard Quartet which toured South America two years ago and which has recently appeared on Broadway.

Mr. Hall is well known for his compositions and arrangements of Negro melodies and in recent years has written prolifically in the choral form. Less than a year ago he conducted the first performance of a new cantata, "Deliverance," in which he made use of several Negro melodies.

He is a B. A. from Morehouse College, B. M. from the Chicago Musical College and the M. A. in music from Columbia University. He has also studied at the Pittsburgh Musical Institute, the Royal College of Music of the University of London School of Oriental Studies, and at Teachers' College, Columbia University.

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Dorothy Maynor, soprano, sings on WEAF's variety show tomorrow at 9:30 P. M.

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# Which Will It Be, Virginia or Virginny?

WASHINGTON.—(ANP)—The difference between "Virginia" and "Virginny" is all that stands in the way of the official adoption of Bland's famous song as the state song of the Old oDminion. Arguments in the state legislature recently narrowed the decision down to this one point.

"Carry Me Back to Ol' Virginny" is believed to be a reflection on the state by some of the legislators, while others feel that no matter how much legislation is passed making the title read, "Carry Me Back to Old Virginia" folks for many years to come will still sing it as originally written, "Carry Me Back to Ol' Virginny."

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# Robeson To Sing At Hotel Astor

Paul Robeson, singer of folk songs, recently star of "John Henry", Phi Beta Kappa in his junior year and four-letter man at Rutgers University, will give a program of songs at the dinner of Phi Beta Kappa at the Hotel Astor on Tuesday, February 20. He will begin to sing at 7 p. m., sharp, because of previous engagements. Guests at the dinner, therefore, will probably arrive earlier than any other dinner group has arrived at a New York hotel for years.

1-27

Mr. Robeson, who was a student leader at Rutgers not so many years ago, received his LL. B. at Columbia in 1923, the same year he scored a sensational success in "Emperor Jones." He has long been interested in the activities of the national scholastic honor society, Phi Beta Kappa. The Astor dinner will climax the Defense Fund campaign carried on by the organization throughout the United States during the past year.

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# Browder Rally In Phila. Will Honor Negro

## Songs of Famous Composer, James A. Bland to Be Played at Meeting

PHILADELPHIA, Jan. 28.—James A. Bland, the famous composer of "Carry Me Back to Old Virginny," will be honored at the Lincoln-Lenin Memorial meeting to be held at the Metropolitan Opera House, Friday evening, February 9th. A fifty piece band will play a medly of Bland's songs as a special number on the program. Bland composed over 700 songs. He gained great fame in Europe as one of the foremost American composers, but died in poverty in Philadelphia, victim of race discrimination. He is buried in an unmarked grave at the Merion Cemetary at Bale-Cynwyd, Philadelphia. Many of Bland's songs were published abroad.

"The songs of Bland which will be played at the Lincoln-Lenin Memorial meeting include 'Carry Me Back to Old Virginny, 'O Dem Golden Slippers' and 'In the Evening by the Moonlight'", Carl Reeve, Educational Director of the Communist Party announced today. "We have tried to get music of more of James Bland's songs, but have been unable to do so. We request readers who have the music for more of Bland's songs to communicate with us as we will be glad to add them to the program.'

Thomas Nabried, leading Negro Communist, will be one of the speakers at the meeting. Earl Browder, who is now being persecuted because he opposes the Roosevelt Administration's war preparations, will speak, as will Sam Adams Darcy, Mother Ella Reeve Bloor, and Carl Reeve. "Ballad For Americans," popularized by Paul Robeson, will be sung by a mass chorus. Tickets for the meeting can be secured at 250 South Broad Street, Room 701

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# AMERICA'S FOLKSONGS

By ELIE SIEGMEISTER

I THINK that people who still ask the question, "Have we produced genuine American music?" must be looking for it in the wrong place.

About seven years ago a number of young composers, myself among them, formed choruses to present programs in places in New York where concerts had never been given before: on the waterfront, in little meeting rooms on the East Side, in Harlem dance halls, in various other corners of New York.

2-11-40

New York

Wherever we played we also had the chance to listen, for many of our audiences, and they included factory workers, mechanics, truck drivers, sailors, had songs of their own they wanted us to hear.

At such a meeting about that time I met Aunt Molly Jackson, a middle-aged, solid, sharp-eyed woman, the wife of a Kentucky miner. She sang in a squeaky high-pitched voice and couldn't read or write a note of music. But Aunt Molly sang great songs which dealt with her own life in Kentucky, songs of power and feeling. That was one of my first introductions to America singing.

* * *

There are many who speak reverently of the folk music of other countries—Spanish flamenços, Mexican huapangos, Russian peasant tunes—and yet look condescendingly on the native products of New England, North Carolina or Iowa.

Let them listen to Aunt Molly Jackson. Let them listen to the dance songs, the music of the prairies, the work songs, the folk music that has become part of the day-to-day life of the American, for this country's music yields to no other in its richness, variety and musical quality.

For the Town Hall debut next Sunday of the American Ballad Singers, a newly formed group of six which I direct, we have arranged what I feel to be exciting proof of this heritage of ours. It is a panorama of authentic folk songs and ballads tracing the continuous story of America in song from the colonial times to the present.

* * *

The program, which has been made possible by the sponsorship of the Flatbush Arts Theatre, begins with the music of early America, and, prophetically, one of our earliest songs, by a person now unknown but who must have guessed something of the musical history to come, has this to say:

In good old colony times,
When we were under the King,
Three roguish chaps fell into mishaps,
Because they could not sing.

From the very beginning we created our own folk-music. Through each important period in our history, the War of Independence, the Republican movement of Jefferson, the War of 1812, the century-long westward movement of land-hungry pioneers, a whole body of native music was produced, from the early spiritual, "The Promised Land," and the braggart "El-anoy" through the "Ho, Boys, Ho" and "O Susanna" of gold-rush days to "Crossing the Grand Sierras" of Henry C. Work.

Pat sang of his work on the railway:

In 1842 I left the old world for the new,
Bad 'cess to the luck that brought me through
To work upon the railway.

The shoemaker sang of his struggle with the machine:

In 1881, with peg an' awl,
Peggin' shoes was all I done, that was all.
Then they made the shoe machine,
The purtiest thing you ever seen.
It made ten thousand to my one.
I saw I'd have to go beggin'
If I didn't quit my peggin'
So I gave up my peg an' awl.

The lumberjack, share-croppers, steel drivers and all the others at work sang of their own lives and experiences, American music to the core, but rarely written down because musicians and musical audiences never had much chance to hear it.

To these work songs and music of early times must be added the equally varied folksongs of today—ballads of the Kentucky moonshiner, the Tennessee mountaineer, the Arkansas share-cropper, the Texas cowboy, as real as the men who sing them.

Listen to the moonshiner:

I've been a moonshiner for seventeen long years,
I've spent all my money on whisky and beers.

I'll go to some holler, I'll pick up my still,
I'll make you one gallon for a two-dollar bill.

I'll go to some grocery and drink with my friends,
No woman to follow to see what I spends.

God bless those pretty women, I wish they were mine;
Their breath smells as sweet as the dew on the vine.

I'll eat when I'm hungry and drink when I'm dry.
If moonshine don't kill me, I'll live till I die.

God bless those moonshiners, I wish they were mine.
Their breath smells as sweet as the good old moonshine.

The share-cropper:

Oh de little boll weevil am a little black bug
Come from Mexico, dey say
Come all de way to Texas, jus' lookin' for a place to stay,
Jus' a lookin' for a home, jus' a lookin' for a home.

But some one will object, "Isn't all this minor music?" "Is it worthy our attention?" "Will it endure?"

The answer is that it has endured and that a song may be as great as a symphony.

In the arrangements I made for them, I tried to keep the spirit and vitality of this typical American music, to preserve its essential qualities.

In relation to the larger forms, this homespun music has furnished the substance of much of the best in the work of native composers Charles Ives's "Charlie Rutlage," the cowboy saga, although it in no sense imitates folk tunes, has the quality, the dry, lean humor of that kind of native music. So too we might speak of the influence of folk motives on Henry F. Gilbert's "Comedy Overture on Negro Themes," Herbert Haufrecht's stirring "Song About America," which we shall do at Town Hall; Aaron Copland's "Billy the Kid," Arthur Shepherd's "Horizons," Charles Ives's "Fourth of July," and of course many others.

This is the stuff of American music, and it is what the American Ballad Singers, composed of Ruth Fremont, Helen Yorke, Evelyn MacGregor, Earl Rogers, Emil Renan and Earl Waldo, will sing next Sunday.

As guest artists, Ralph Kirkpatrick, harpsichordist, and Janos Scholz, 'cellist, will give the first modern performance of the recently discovered sonata for 'cello and harpsichord by Raynor Taylor eighteenth century composer.

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# MUSIC MOODS

## by CLEOTA COLLINS

I am always surprised to find that so few people attend the wonderful concerts that are free to the public. In the small middle Western villages the whole town turns out to hear the town band in the square or parks on summer evenings.

Young people come to laugh and be seen; married couples stand and meditate; older people sit and dream. Saturday night band concerts are events that I shall never forget for even as a child their music set my feet in the clouds and I walked on air for hours under the spell of a strange feeling of exultation.

Last summer was a repetition of all that I felt as a child as I sat many nights and listened to symphonies and lovely singers under the stars in the majestic stadium at New York City College. The moon shines softly, the lights are dim and the music is the world's greatest. The vast audience sits relaxed, some looking up in deep meditation and everyone breathless and wrapped in his own thoughts.

When the last note has died and the flood lights are on, the crowd disperses quietly as if going out from a dark and hushed cathedral. Then it is that I know that music is the gift of God for I have just seen plain faces made beautiful; hard faces relaxed and the poor and the rich and all races side by side and harmonious for a few hours.

Washington has few such concerts open to our group but there are a few that would lift us from our monotonous lives and allow us to walk among the stars and dream. Under the spell of an inner voice that constantly tries to be heard, and is not, might point a way to new achievement, a solving of some of life's difficulties or bring us peace. Can we, above all groups, afford to keep ourselves from the things that are fine and good and inspiring?

I am reminded of our need for lovely music as I listen to several of a series of recitals heard at Howard University every Sunday afternoon at six o'clock when some of the great organists are playing their most beautiful programs for those who will hear — and those programs are free. On February 18, Conrad Bernier, organist at Catholic University played his delightful program entirely from memory. This Sunday, Paul Calloway, organist of the Cathedral of St. Peters and St. Paul held the audience spellbound through a program of German, French and English composers.

Unfortunately, the audience was small. It is a great mistake to stay away from recitals because of a lack of understanding of the classics. The understanding may enhance the enjoyment but one has only to sit quietly and allow the music to speak for itself. Under its spell, you, too, may dream wonderful dreams and walk among the stars.

FIERO—

By unanimous vote, Dorothy Maynor, Negro soprano, was selected as the winner for 1940 of the Town Hall Endowment Series Award by the Town Hall music committee, Walter W. Naumburg, chairman. The award is made each season to the artist under 30 years of age whom the New York music critics and the committee consider to have given the outstanding performance of the year at Town Hall, the critics cooperating by suggesting candidates for the honor.

Miss Maynor, who is the third recipient of the annual award, will thereby be granted an appearance in recital on the Town Hall Endowment Series next season. It happens that she is participating in this year's series as well, having been chosen to replace Georges Enesco, this Wednesday night, in consequence of the fact that the Rumanian violinist was forced to cancel his American tour due to ill health.

Until she sang at a picnic given by Serge Koussevitzky for his men of the Boston Symphony Orchestra and their guests last August during the Berkshire Symphonic Festival, Miss Maynor was unknown to the public. Her singing on that occasion and at her debut recital in Town Hall in November definitely established her as one of the most gifted vocalists of the younger generation.

Columbia Recording Company has just released an album of records sung by Roland Hayes among which are the spirituals "Crucifixion" and "Round the Mountain"; "The Dream," from Massenet's "Mannon"; "Adelaide" by Beethoven; several early French and Italian songs; "Bist Du Bei Mir" of Bach; "Maledetto" by Monteverdi, and "A Lover and His Lass" by Quilter. Every lover of the beautiful singing of Roland Hayes will want to own the complete album.

CON UMORE

The Columbia School of the Air presented a program of Negro railroad work songs, Tuesday morning, February 27. The Golden Gate Jubilee Singers were heard in a number of work chants of African origin in which the caller sings the directions while the men work in perfect rhythm unloading the long steel rails or putting them in place.

There were many amusing songs such as:

I doan lak no railroad man,
Railroad man'll kill yo af he can.

I doan lak no railroad fool,
Railroad fool got a haid lak a mule.

I doan lak no railroad boss,
Railroad boss got a haid lak a hoss.

or

Gonna see my long haired Lula.
Wanna see my Lula so bad,
Gonna go long way 'cross de country
To see my long haired gal.

William Grant Still, the Negro composer of California was commissioned by the Columbia School of the Air to write a composition for the Columbia orchestra around the theme of a work song sung by

the railroad gang as they line th rails straight so that the train ma run smoothly. The song goes:

O boy, cain't yo line 'em?
Oh boy, cain't yo lin 'em?
Oh boy, cain't you line 'em?
Sing an dee wheels 'go line d track.

A solo horn asked the questio and another solo horn replied. Th melody was given to the flute an clarinet after which the whole orchestra took it up with the melody repeated in the different instruments throughout.

The program closed with the Columbia Orchestra playing a portion of the Symphony Tone Poem describing a railroad by the French contemporary composer, Arthur Honeggar.

VEZZOSO

Within the last two weeks I have heard two beautiful singers who are equally at home in concert or on the theatrical stage

Ann Brown in recital at Howard University was charming in all that she did. She sang a program of exquisite German lieder, the aria "Pleurez, pleurez mes Yeux" from Massenet's "Le Cid," an English group and five spirituals. Her voice is sweet in quality and every song was sung with a lovely legato and excellent pronounciation and interpretation whether in German, French or English. Every song was a gem

Avis Andrews who appeared at the Howard Theatre last week is a graduate of the Music Department of Howard University and a singer of rare ability. It was a joy to hear her and have it proven again that training enhances all voices and that artists are needed and welcome in all fields. Miss Andrews stopped the show and sang many encores.

If you have a question to ask about voice culture or pertaining

Tribune
3-2-40
Washington

MUSIC - 1940

# Too Much Jazz; Too Little Pay, Politics, Says Organist

Afro American 2-24-40 Baltimore, Md.

## Raps "Superiority" of Senior Choirs; Praises Gospels

**By ORRIN SUTHERN**
**(for A.N.P.)**

TUSKEGEE INSTITUTE Ala.—The National Association of Negro Musicians in its midwinter board meeting, held at the close of the year in Chicago, outlined salient points of interest to the administration.

Chief among these is a definite realization that the quality of church music must be improved. The poor caliber of music in any church can be traced to one of two sources: (1) The individual responsible for the music, and (2) the material available for its rendition.

Frequently a good director can obtain satisfactory effects and results from mediocre voices, but a poor conductor and poor voices are not a combination conducive to balanced musical results.

Too often it is true that some ministerial favorite, some relative of the trustee board membership is favored with the musical leadership of a congregation. irrespective of that person's qualification.

Progressive ministers discovered some time ago that the ministry of music, hand in hand with the spoken word of the ministerial voice, has a heartening effect on congregations at large, both spiritually and financially.

**Too often the budget provided for the ministry of music is pitifully small—pitifully especially when compared with the sumptuous salaries of the chosen "men of the cloth." Some of our ministers with $3,000 and $4,000 a year salaries, think nothing of offering $5 a Sunday for a musician's services.**

The time has long since passed when it was the thing for church musicians to wear shiny and shabby clothes, eat sporadically, just for art's sake. Good music demands its price.

### Type of Music

Once adequate and satisfactory direction is secured, that which should concern the church musician is the type of music suitable for the worship service.

Many objections have been raised in various sections of the country against the gospel choir organizations. Frequently this objection is raised because of the jazz or swing element in their songs. Certainly this manner of singing as a form of worship is to be highly condemned. There can be no alibi, no excuse for such travesties upon the realm of worship through music, which at best can be a high form of spiritual praise.

Many musicians can see no good influence in gospel choirs. On the contrary, there is some good and it is this: The average gospel choir sings what it sings well. The diction is far clearer than that of the majority of so-called "senior choirs."

**These chorus members watch their conductors, and watching they do respond to them in a vital and effective manner. Likewise, these choirs seldom attempt that which is beyond their immediate grasp and seldom do they sing whatever they have not yet learned thoroughly.**

Our senior choirs suffer from ill-conceived hallucinations of excellence. From the reams and reams of finely written church music the average senior choir is apt to pick some long solo-ridden composition, run over it a rehearsal or two, and then present it. Small wonder the result. More of this again.

## Critic *at the* Organ

ORRIN SUTHERN, 2nd, who wrote the article on church music, which appears on this page. He is organist at Tuskegee Institute, and is well known in national musical circles. He has played for President Roosevelt, and has appeared in recital in most of the leading cities of the East Coast.

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# Dawson Completes Opus For Columbia

Tribune

NEW YORK CITY, Feb. (ANP)—William L. Dawson, director of music at Tuskegee Institute, has been commissioned by the Columbia Broadcasting System along with 20 other American composers, to write for one of the CBS educational programs. The program is called "The American School of the Air." 2-22-40

The composition which Dr. Dawson has written for the series is, "A Negro Work Song," for orchestra. The number will be played by the Columbia Broadcasting System orchestra, Tuesday afternoon at 2.30 CST, February 20.

# SINGING MAY GET HIM $100,000 IN NEXT 5 YRS.

NEW YORK CITY—Parker Watkins never has so much fun as when he is singing, and make no mistake, Mr. Watkins can sing. He is shown here entertaining part of a huge crowd in the Pennsylvania station, New York, accompanied on the organ by Organist Banks Kennedy. A few nights before Christmas Kennedy was playing on the organ installed in the station by a department store for the holiday season. Watkins began to sing with the organ, whereupon the organist invited him on the platform. Since then Watkins made it a habit to drop in every day to sing a few songs. His rich tenor voice draws wild ovation after each impromptu performance. And as a result of his making his own publicity and bringing himself to the attention of a large city, this 35-year-old singer, who was stone-broke when he sang with the organ that first time, has now signed a five-year contract with S. Hurok which may net him $100,000.

Courier 1-20-40

Pittsburgh

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# Music

### By J. D. Callaghan

**HAZEL HARRISON**

Your agent, together with about 149 other very fortunate persons, sat in the shadows of the vast Masonic Auditorium Friday night under the spell of authentic genius.

Detroit

The occasion was the first appearance here of Hazel Harrison, Negro pianist, whose sublime artistry will remain ever as one of those rarest of experiences in a life given to listening—a performance which combined utter sympathy with her subject and a complete command of its technical requirements.

Free Press

That her technique was of a prodigious nature became evident even before she had completed the first of her programmed numbers, "In Thee Is Joy," by Bach-Busoni. Two other works of the same combination followed, "I Call to Thee, God," and "Now Rejoice, Dear Christian."

1-20-40

Detroit

In her playing of Bach and the Chopin, Liszt and Ravel works which came later, there was evident, even in the most restrained pianissimo passages, a quality of reserve strength which never once went beyond the necessity of the written page. It was a quality which one encounters but rarely in a woman pianist, and seldom enough in a man. One thought, rather fleetingly, of a dusky Myra Hess—fleetingly, let it be repeated, for Miss Harrison has a command of the piano which is peculiarly her own.

Mich.

It would be a treat to hear her sometime in concert, preferably in a Bach concerto, with all the magnificence of a symphonic accompaniment to point up her gift.

But once in the evening did her performance seem anything less than excellent. It was when she played an over-ornate arrangement of "The Trout." It is a simple and pleasing song and would perhaps have been better if more simplified.

Among the things she did from the "classical" repertoire were the "Variations on a Theme by Bach," of Liszt: the Nocturne in F sharp-minor and Scherzo in C sharp-minor, of Chopin, and the Liszt Sonata in B minor.

Of the moderns she chose to play the Ravel Sonatine, of three brief and interesting movements. The broad catholicity of her taste and accomplishment was here demonstrated to a degree and firmly established her in the minds of her listeners as an artist of note.

The mighty and sonorous measures of "St. Francis Walking on the Waves" of Liszt-Busoni, brought the program to a tremendous close, all too soon for the worshipful audience.

Let Detroit reflect, if it is capable, on the fact that once again it missed the opportunity for an extraordinary musical experience.

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# Majors and Minors In Negro Music

*(This weekly feature is sponsored by the Kansas City branch of the National Association of Musicians of which Mrs. D. A. Holmes is president).*

Leopold Stokowski, co-conductor of the Philadelphia orchestra, has challenged tradition and created a sensation in musical circles by his new seating arrangement for the orchestra. The plan which marks a wide departure from usual practice groups all the strings in a solid body at the rear of the stage on a series of rising platforms; the woodwinds in two semi-circular rows immediately before the conductor's podium; the trumpets and trombones to the left front of the stage; the horns and tympani to the front. The rest of the percussion instruments were well advanced forward. The harps were placed to the rear. Stokowski claims this new placement gives richer orchestra tone, better balance and more acute and brilliant articulation on the part of the different instruments and choirs.

Call

1-20-40

Kansas City

Among the number of child prodigies there stands out a little Negro girl Philippa Schuyler, composer and pianist of New York. Among her 53 compositions are five little pieces for the piano: "The Wolf," "Autumn Rain," "The Jolly Pig," "The Circus" and "Farewell."

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A music typewriter, reported to have been exhibited in Leipzig, Germany, may become a boon to composers. There is a keyboard of 135 characters including notes, letters, numbers and musical devices and an attachment enables the composer to write the notes above or below the staff.

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Paul Robeson, world famous baritone, in his recent appearance in Philadelphia in the performance of "John Henry" was presented a silver loving cup by 5,000 boys of the Northeast high school there in recognition of the wholesome uplift he has given the people of this country by his magnificent achievement in the realm of literature and music.

1-20-40

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The hobby of Alex Templeton, radio's blind pianist, is collecting the things his ears love best—old music boxes.

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DO YOU KNOW:

That Florence B. Price of Chicago is the only Negro woman to write a symphony?

Mrs. Price's symphony in E Minor has been played by the Chicago Symphony orchestra with Frederick Stock conducting. Among her many compositions are "Three Little Negro Dances" which have been featured by the United States marine band in Washington. "My Soul's Been Anchored in the Lord" and "The Dark Virgin," songs written by Mrs. Price, have been sung by Marian Anderson on many of her programs. Recently, Mrs. Price directed a white choir of 1,000 voices of the First English Evangelical church in Chicago.

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The bi-monthly Music Study Club of Kansas City, Kas., will be presented in a program by the Kansas City, Mo., Music club Sunday afternoon, January 21, at the Paseo Baptist church. The program is open to the public.

MUSIC - 1940

# Adoption of Bland Song Face Delay In State Legislature

Journal and Guide 1-27-40

Norfolk, Va.

## Proposal To Change Name Sends Resolution To Sub-Committee

RICHMOND, Va.—Adoption of the popular number "Carry Me Back to Old Virginny," written by the late James A. Bland, struck a snag in the State Legislature Monday.

Introduced in a resolution offered by Delegate Samuel D. Rodgers of Petersburg, it was placed in the hands of a sub-committee of the House courts of justice committee after being recommitted for further consideration of possible copy right infringements in case the name of the song were changed.

A point of controversy in the press within and without the state for several months, the question of whether the song should be accorder official state recognition provided the one item of debate in the General Assembly.

By a vote of 66 to 30 the House of Delegates voted to refer the resolution back to the committee after several proposals had been made to change the spelling of the name "Virginny" to "Virginia."

The matter was first sponsored by the Virginia Lions Club whose members have been campaigning for the better part of a year to have the number made the official song of the Old Dominion. Ellis S. Loveless of Norfolk was chairman of the Lions' committee in charge of the project.

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# Sensational Homecoming Is Assured

## Toast of Music World In Norfolk This Friday Night

Journal and Guide 1-27-40 Norfolk,

**Every indication Tuesday, including heavy advance sales of tickets, was that Dorothy Maynor's recital here Friday night will be a sensationally successful "homecoming" for the Norfolk native.**

By EDGAR T. ROUZEAU

NEW YORK CITY — Dorothy Maynor, sensational soprano from Norfolk, Va. continued to be the toast of the Metropolitan music world after a highly successful appearance in Carnegie Hall last week with the New York Philharmonic, conducted by John Barbirolli.

It marked the first appearance of a colored artist with Gotham's foremost musical aggregation and was Miss Maynor's initial bow in this world-famous auditorium, which proved barely large enough for the thousands who went to hear her.

She also sang Monday night as guest star on Alec Templeton's NBC radio program.

### RAVE REVIEWS

Pitts Sanborn, music critic of the New York World-Telegram, commented in his column the following morning that her three notable offerings resembled one another only in that they were all difficult.

In the first half of the program she rendered "L 'Amero," from the Mozart musical drama, "Il Re Pastore," a number in which she was given remarkable support by Maestro Barbirolli and his men.

Her last two numbers were Agathe's florid scene. "Wie nahte Mir der Schlummer," from Weber's "Der Freischeutz," and the aria "Depuis le jour" from Charpentier's opera, "Louise."

In the New York Times Howard Taubman observed that "Miss Maynor's singing of Charpentier's matchlessly turned aria, which captivates the sentiment and true Gallic flavor of our century when it was young, was the high point of her contributions and of the evening."

### "SINGING BREATHTAKING"

**Mr. Taubman adds: "By some alchemy of the artist's passion, she has identified herself with the utmost feeling of this aria. She sang it last night with an intensity of emotion and a purity of tone and line that were breath-taking.**

"One would not need to know a single word of French, nor would Miss Maynor need to enunciate the French syllables; yet the listener would be swept into the atmosphere of Charpentier and his day."

Miss Maynor also sang this number in her radio debut New Year's Day on the National Broadcasting Company's "March of Events" program.

**The singer's second and final New York concert of the season will take place at town Hall on February 28. The house is already over two-thirds sold out.**

### PRAISED BY TEMPLETON

On the Templeton radio program she sang twice, displaying brilliant versatility and deeply impressive tonal excellence, displaying a range from top tones of true soprano brilliance to a deep vocal stream characteristic of the greatest singers of the race.

She sang one beautiful lyric number in English and Strauss' "Devotion" in German. The studio audience applauded vociferously.

### "CENTURY'S GREATEST"

The announcer stated that Templeton personally requested she be secured for the broadcast as a tribute to her artistic achievements and Templeton presented her with a quotation from Serge Koussevitzky:

"She is the only singer I have ever heard whose range included dramatic, lyric, and coloratura voices. She is the greatest singer of the century."

On February 6 she sings on th Edison radio hour and in Ma with the Philadelphia Symph Orchestra twice, and later the St. Louis Symphony. Ea she sang with the Boston Symphony.

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# To 'Skegee

Daily World 2-3-40 Atlanta, Ga.

**Dorothy Maynor, sensational young Negro soprano whose rise to fame is part of this season's musical history, will sing at Tuskegee Institute Saturday evening, March 9, according to an announcement by J. Julius Flood, director of the Institute Entertainment Course.**

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# Ft. Wayne Symphony Plays Music By Dr. Clarence C. White

Journal and Guide 2-3-40 Norfolk, Va.

FORT WAYNE, Ind.—Dr. Clarence White's composition for orchestra entitled "Suite on Negro Folk Tunes" was heard as part of the regular series of programs given by the Fort Wayne Civic Symphony, Monday, January 22.

The Suite was originally written for string quartet but was rescored for full orchestra during the past summer as a musical tribute to celebrate a wedding anniversary of the composer's parents, Dr. and Mrs. Wm. H. Conner of Fort Wayne.

The orchestra is under the direction of Gaston Bailhe. Two of the movements of this suite "Dawn" and "Jubilee" were played by the Reading Symphony orchestra, under the baton of Dr. Hans Kindler.

At this concert, Dr. White and his wife were occuping a box and when called to the stage enthusiastic listeners applauded Dr. White

This occasion represented the first performance of "Dawn" and "Jubilee" in America.

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# Bradford Sues ASCAP For $1,000,000

## Charges Rights Abridged; Wrote Many Song Hits

Journal and Guide 2-3-40 Norfolk, Va.

NEW YORK—Perry Bradford composer of "Crazy Blues" and numerous other song hits of fifteen and twenty years ago, and who was mainly responsible for the rise of Mamie Smith as a blues singer is suing the American Society of Composers, Authors and Publishers for a cool million charging infringement of the performance rights on his four song catalogs.

It is recalled in connection with this action that Bradford's application as a writer-member was rejected by ASCAP in 1934. Previously he had made a deal with the Southern Music Company whereby the company became sales agents for his works, but Bradford maintains that the Southern Music Company had no right to peddle his songs through ASCAP.

The Southern Company is listed as a publishing firm-member of the ASCAP organization and Bradford is listed as one of Southern's subsidiaries. The publishing firm is also a co-defendant in the action.

Bradford has instructed his law firm, Shafter and Shafter, to send out circulars to all networks, theatre chains, hotels and restaurants advising them that they are not entitled to use any of the 300 numbers listed in his four catalogs without his direct permission. The four catalogs involved in the dispute are Perry Bradford, Inc., Acme Music Publishing Co., Blues Music Co.. and Perry Bradford Music Publishing Company.

Bradford's "Crazy Blues," with Mamie Smith doing the vocals sold over a million records and Bradford's royalty check amounted to $38,000.

# Tone Color Not Race Color Is 1 Prerequisite

## Persons Between Ages of 16 and 25 Will Receive Pay

Journal and Guide

1-27-40 Norfolk, Va.

RICHMOND, Va.—Applications from young Virginian musicians, regardless of color, for places in a symphony orchestra being recruited from all over the nation through the National Youth Administration by Leopold Stokowski for a tour of the Latin American countries are being received through the music department of the state board of education, the area, and the state offices of the NYA, according to an announcement by Dr. Walter S. Newman, NYA state administrator.

Dr. Luther A. Richman, supervisor of music for the state board of education, 506 State Office Building, who is handling the arrangements for receiving applications and auditions, has issued a call to all the music departments of Virginia schools and colleges, to private teachers of music, and musical individuals for applications from talented young people between 16 and 25 who perform on symphonic instruments and wish to try out for the famous conductor's 109-piece "All American Youth Orchestra."

RECOMMENDATION NEEDED

According to plans formulated by Dr. Richman and NYA officials, applications from students, studying in music departments of schools and colleges will be handled through the schools and the State Department of Education.

Dr. Richman and NYA offiicals,

Applications from individuals not connected with a school will be handled by the NYA and be received either through the assistant directors throughout the state or at the state headquarters.

Applicants in Norfolk, Portsmouth and vicinity should apply to M. G. Woodroof, Jr., school administration building, Bank and Charlotte Streets, Norfolk. Others in Virginia may apply to any of the 51 state offices located in the various communities.

A recommendation from a qualified musician will be required with each application.

Preliminary auditions will be held until March 15. Students studying in schools and colleges will be heard through arrangements to be made with their instructors. Other applicants will be given auditions by qualified musicians to be designated later, according to Dr. Richman's plans.

Musicians selected from Virginia will be sent to one of the eight regional auditions to be arranged by Mr. Stokowski and final hearings will be held by the orchestra leader in April.

Dr. Richman pointed out that the NYA and the state department of education are cooperating with Mr. Stokowski in recruiting the "All American Youth Orchestra" in the interest of young musicians and that the orchestra has no official connection with the National Youth Administration.

That the musicians finally selected will be paid by Mr. Stokowski and that neither the department of education nor the NYA can pay the transportation of applicants to the state or regional auditions. All arrangements incident to the final auditions, to be held in April, and the tour itself will be arranged by Mr. Stokowski.

GENERAL REQUIREMENTS

To guide in the selection of applicants, Mr. Stokowski instructed the NYA that "general requirements of the players are that they be within the ages of 16 to 25, with no restrictions regarding race, color or sex."

Great ability as orchestra players and a good technique is necessary. But even more important are beauty of tone, variety of tone color good phrasing, musical feeling imagination, poetry.

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# Her Golden Voice in Great Demand

Journal and Guide 1-13-40

Norfolk

"DISCOVERY OF THE DECADE," one critic wrote of this native Norfolkian. And to prove it, three great symphony orchestras, in less than two months after her debut, have engaged her to sing with them—the Boston, Philarmonic (of New York), and the Philadelphia. She sings in Norfolk on Friday, January 26 at the City Auditorium.

# Dorothy Maynor Is Soloist With Three Symphony Orchestras

Journal and Guide

1-13-40 Norfolk, Va.

Not even the great Marian Anderson has been in such demand as guest soloist with the nation's finest symphony orchestras as is Dorothy Maynor, who returns to Norfolk, her home town, for a recital on Friday night, January 26.

Already she has sung with the Boston Symphony Orchestra, with which she made recordings, and it has just been announced that she will be the guest sar with the New York Philharmonic Orchestra on January 16 and with the Philadelphia Symphony Orchestra on March 23 and 25.

It was the Boston Symphony's great conductor, Dr. Serge Koussevitzky, who gave the nation its first authoritative prediction that Miss Maynor would promptly gain ranking as one of the great soloists, when he said last August, after hearing her in a private appearance at the Berkshire Music Festival in New England, that she is a "native Kirsten Flagsted."

HAILED BY CRITICS

When she made her professional debut before an overflow audience at New York's Town Hall on November 19, critics backed up Dr. Koussevitzky's appraisal with comments that she was "phenomenal," "great," "amazing," and possessor of "as fine a voice as can be heard today."

New Yorker magazine topped this off by calling her the "singing discovery of the decade."

It seems that she is all of that, and more, for exacting standards are set by the famous symphony orchestras of the nation and their world famous directors, Koussevitzky, Igor Stravinsky (of the Philharmonic), and Eugene Ormandy (Philadelphia).

MADE RECORDINGS

Miss Maynor's recordings with the Boston orchestra, released by the Victor Company, are "Ave Maria" by Schubert and "Gretchen am Spinnrade."

These recordings are nationally advertised along with those of such great names in the music world as Arturo Toscanini, Leopold Stokowski, Lily Pons, Ignace Paderewski, Sergei Rachmaninoff, Glenn Miller, Kenny Baker, and Alec Templeton.

Thus, within less than two months after her professional debut Miss Maynor is already chosen to sing with three symphony orchestras, perhaps the three greatest in America, and deluged with recital requests from dozens of states.

STARTED AT HAMPTON

But she is not truly an overnight sensation, for the smaller circle of music followers who have heard her sing before, mainly with the Hampton Choir on its American and European tours and over the radio, knew her as a fine singer possessing great possibilities.

For the past several years she has devoted her entire time to preparation for the concert stage. That preparation fitted her for her ranking with the world's great. And on Friday night, January 26th, she will be heard in her home town in what will be actually a tremendous homecoming celebration.

BENEFIT RECITAL

Her appearance with the Philharmonic Orchestra in New York will be for the benefit of the orchestra pension fund.

Since her debut she has been acclaimed in Boston, East Orange, N. J., Toronto and Montreal, Canada, and a few other cities.

Miss Maynor plans to limit her concert engagements during the coming year and to devote her time to study and the enlargement of her already ample repertoire.

She now studies at least three hours daily, and would study more if her teachers would let her. Prior to her debut she had a daily schedule running usually from 6 a. m. to 11 p. m.

HOMECOMING EVENT

Already several organizations, including the Delta Sigma Theta Sorority, of which she is a member, are planning special events honoring her.

The recital is being sponsored as a benefit affair for the Norfolk Community Hospital, and those who attend will be present for a race musical treat and at the same time aid a worthy institution.

Tickets may be purchased in advance at the Journal and Guide, Hall Optical Company, Levy-Page Music Company, and Northrop Sports Shop.

MUSIC- 1940

# Spain Lives in Recorded Songs, Robeson Tells Radio Audience

## WQXR Broadcasts Records Made in Midst of Conflict

On a night in June, in 1938, a chorus of fighting men of the Thaelmann Battalion, part of the great 11th Army of International Volunteers in the war for Spanish democracy, walked into a recording studio in the city of Barcelona.

With them was the great people's artist who preferred penniless exile to life under Nazism—the famed German actor-singer Ernst Busch.

Using a harmonica, a guitar, an improvised drum, and a double bass, these men recorded the fighting and marching songs that had risen from the people's war for freedom. Fascist planes roved overhead, bombing the city while the recordings were being made, and in one instance they hit an electric sub-station, causing a momentary interruption in the flow of current to the recording studio, so that when the records were issued, they bore a little stamp explaining that any imperfections were due to an aerial bombardment.

### Radio Audience Stirred

It is a long time now since that June night, and the voices that then were raised defiantly are today, one guesses, all stilled forever, and the master-records of their songs smashed and broken by the fascists [illegible] Franco.

Yet on Tuesday night last, New York's radio audience was stirred and thrilled by those same voices singing those same songs over Station WQXR, [illegible] great people's artist, another famed actor-singer, Paul Robeson, telling the story behind the records and avowing once again that the spirit of them is unquenchable.

The Spanish people, and the International Volunteers, Robeson said in introducing the songs, "showed to all the world that the people's will to freedom will always be greater than the fascist will to conquer."

And it was only through the betrayal of Spain by the democracies Robeson pointed out, that Spain was defeated. And "France," he said, "fell with Madrid."

**Since the night the Thaelmann chorus recorded its songs, said Robeson, "treachery and diplomatic betrayal have temporarily succeeded where the force of arms alone had failed. The puppet of Hitler rules—for his few uneasy moments — in Madrid. But the ideals of freedom, like the songs you will hear, will far outlive the tyrants who reign as fascist dictators. Having seen the people of Spain and their friends, the Internationals, during my own visit to that land while they fought off the fascist invaders, I know in my heart how limited Franco's days really are. Perhaps listening to these songs of the Thaelmann Battalion's Chorus, you too will feel as I did when I first heard them—that here, again, is imperishable proof that the people will inevitably triumph over fascism in the end."**

Robeson introduced each of the five songs on the program with some bit of the history behind it, and gave an English translation of the verses, and throughout the broadcast he spoke with such emotional intensity that his great voice poured out as a torrent that would wash away all men's doubts and misgivings, and restore to them the conviction that they must triumph in their quest for freedom.

### Their Spirit Can Never Die!

And at the end of the program, as the last note of the Song of the Peat-Bog Soldiers as sung by the Thaelmann Battalion Chorus died away, Robeson took it up, his rich, living voice carrying on from where those other now-silenced voices left off, affirming with all his massive vigor that their spirit has not died, can never die.

Those who heard that performance know that rarely has the like been heard before, rarely has such magnificent artistry been merged so wholly and completely with the universal longings and aspirations and struggles of the people of this world.

And when it was over, while every phone in the station was buzzing excitedly with requests for a rebroadcast, for information about the records, or with expressions of gratitude for "the most thrilling half-hour ever presented on the air," as one listener put it, Robeson declared that he had been "tremendously excited about doing the program."

"I feel very sentimental, in the best sense of the word, about Spain," he said. "I sang for the boys in Spain just before the Teruel advance—and many of them never came back.

**"It is clear now that Spain then was the focal point of the struggle against fascism. And it is impossible to do too much for the veterans, and for the refugees from Spain. Nothing has made present-day issues clearer than their struggle, and as a result of their struggle the people everywhere know that it is not a hopeless fight."**

Robeson recalled Ernst Busch. "I met him once in Spain, and once in Moscow," he said. "I remember first hearing him sing these songs in Moscow, and hearing him gave me the inspiration to sing them, and others like them. Busch was a great artist, with a magnificent feeling for the folk song. And he was one of the first artists who found that, as an artist, he had a part to play also. . . .

### "Keep Lesson Alive," Says Robeson

"I hope these records are spread as widely as possible. They bring the point home, and they keep the lesson alive."

Robeson said in his closing remarks on the broadcast that he wanted "to thank my friend Eric Bernay for re-issuing these records in America. In re-pressing this historic album, and in turning some of the profits of the sales over to the wounded veterans of the Abraham Lincoln Battalion, the American boys who fought side by side with the Thaelmann Battalion against Hitler, Mussolini and Franco, Mr. Bernay has kept faith with those men of good will who freely threw their lives into the epic struggle for democracy."

Bernay, whose Music Room at 133 W. 44th St., issued the album of records, called "Six Songs for Democracy," searched for nine and a half months before he found a complete set in this country. The set from which the re-pressings were made were loaned for the purpose by Bennet Cerf, the publisher.

After the songs were re-recorded, and thus saved from oblivion, another full month was spent in a thorough search of the files of every picture agency in New York City for a photograph of the Thaelmann Battalion on the march, but none was found. Instead, the album is decorated by an original drawing by Howard Willard of the United American Artists.

Bernay invited Robeson to hear the records when they were completed, and the great singer was so impressed with them that he gladly agreed to inscribe and autograph some of the albums. And so one Saturday, one of the hottest days of the year, he went to the Music Room, and for hours on end without a pause, he wrote this message: **"These songs of the Spanish struggle deeply reflect the democratic spirit. That Spain, like Joe Hill, 'never died.' This album is a 'must.' Sincerly, Paul Robeson."**

He worked all that Saturday, and didn't finish the task, so he took the albums home with him and worked on them all Sunday, bringing them in completed himself. When Bernay tried to apologize for putting him to so much trouble, Robeson said: "Look, Eric, you know you couldn't pay me to do this. I'm doing this for the boys."

And so he inscribed some 200 albums, and those sell for $5, half of which goes to the Veterans of the Abraham Lincoln Battalion. The regular album of six songs costs $3, of which the vets get 50 cents.

And so a priceless treasure of the Spanish war for freedom has been saved, and restored to the people, and there is no one who can hear these six songs, and know all the background of them, who can fail to be genuinely inspired and lifted with a new determination to continue the struggle which the Thaelmann Battalion, and all the other Internationals, fought so well as long as there was life in them.

Daily Worker
New York
N.Y.

SEP 20 1940

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Jacksonville Fla Times-Union
October 1, 1940

## Concert Group of Tuskegee Will Be Heard Here Oct. 4

On October 4 the "Sons of the South", celebrated concert artists of Tuskegee Institute, Ala., will appear under the auspices of the Home Demonstration Clubs of Duval County at the Kirby-Smith School auditorium in a special recital for the white music lovers of Jacksonville.

This famous group has sung over the leading radio stations of Memphis, Washington, D. C., Baltimore and St. Louis. They have been heard over both the National and Columbia networks. As concert artists they have sung for leading white churches in the cities listed above, and for Kiwanis, Rotary and civic clubs in this same territory. On Thanksgiving last they gave a performance for the President of the United States.

Because of their exceptional harmony, the "Sons of the South" have been rated by music critics as one of America's most outstanding quintettes.

An unusually large number of white music lovers is expected to take advantage of this treat at 8:15 P. M. on October 4, at the Kirby-Smith School auditorium.

# Some Artist To Get $1,700 For Marian Anderson Mural

OCT 1 9 1940

WASHINGTON.—(ANP) A prize of $17000 will go to the artist selected to execute the Marian Anderson mural for the Department of Interior building, according to an announcement last week by Edward Bruce, chairman of the Marian Anderson Mural Fund Committee and Chief of the Government's Section of Fine Arts.

The artist will be chosen by a national competition sponsored by the Section of Fine Arts and open to all American artists. Dec. 2 has been set at the closing date for the competition by which time all designs must be submitted to the office of the Section of Fine Arts, Seventh and D Streets, S. W., Washington, D. C. The Marian Anderson Mural Fund Committee has requested the Section of Fine Arts to sponsor a competition in the belief that the open anonymous method of selection of artists inaugurated in the Section of Fine Arts is a particularly appropriate way of democratically selecting this commemorative mural.

Black

The mural will depict Miss Anderson's concert in front of the Lincoln Memorial on Easter Sunday, April 9, 1939. The concert was sponsored by Harold L. Ickes, Secretary of the Interior, who approved the location of the mural in the Interior Building.

Dispatch

Presenting Miss Anderson to the vast outdoor audience of 75,000, Secretary Ickes declared:

"Genius, like justice, is blind. For genius has touched with the tip of her wing this woman, who, if it had not been for the great mind of Jefferson, if it had not been for the great heart of Lincoln, would not be able to stand among us today a free individual in a free land. Genius draws no color line. She has endowed Marian Anderson with such a voice as lifts any individual above his fellows, as it a matter of exultant pride to any race. And so it is fitting that Marian Anderson should raise her voice in tribute to the noble Lincoln, whom mankind will ever honor."

Oklahoma

The mural, which will be 6 feet 10 inches wide and 12 feet 6 inches high, will be installed on the west wall of the first floor corridor. Designs giving a symbolic interpretation of the concert as well as those depicting the scene will be considered by the jury which will choose the winner. As the contest is ananymous, designs must not be signed, but each must be accompanied by a blank envelope containing the name and address of the artist.

City

A total of $1966.88 was collected by the committee, mostly in small contributions. The expenses for conducting the campaign were borne by the committee. However, technical expenses involved in the installation of the mural and in conducting the contest will come out of the general fund and whatever additional contributions that may be made.

Okla

Recalling the Easter Sunday concert, Mr. Bruce termed it "an event of significance in the cultural history of our country and one which conferred new dignity on the Negro race." The sponsoring committee which Mr. Bruce headed included a distinguished list of citizens of both races. J. Vernon Herring of Howard university served as secretary and Jesse H. Mitchell of the Industrial Bank of Washington, as treasurer.

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# Handy, Grant Still Mixed School Guests

OCT 1 9 1940

LOS ANGELES. — (ANP) — Honoring two great Negro composers, Jefferson students had a rare treat on Friday afternoon when W. C. Handy, the father of St. Louis Blues and William Grant Still appeared before a packed auditorium into which all music classes and as many other classes as possible, were crowded.

Black Dispatch

C. A. Dickison, principal of the school introduced Samuel Brown of the Jefferson music department, who in turn introduced Still. Still said that young people of today have no right to cry over the lack of opportunity when Handy had succeeded in spite of extremely limited opportunities. Still introduced Mr. Handy.

Okla. City

Handy gave an interesting account of how he started his musical career. He started as a country teacher—teaching for $15.86 a month in a school in Alabama,—which was in session for only 3 months out of the year. However, he had an objective. What young people need, in his opinion, instead of opportunity as an objective.

Okla. City,

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# Youthful Negro Pianist Shows Great Promise

Daily Worker

New York, N.Y.

OCT 2 3 1940

Out of oppression and enforced obscurity the American Negro musician is at last commanding the attention of the concert-goers of this country. To take his place beside Robeson, Hayes, Anderson and Maynor, comes the brilliant, nineteen year old pianist, Eugene Gash. Last week saw the New York debut of Mr. Gash in two recitals at Town Hall Saturday afternoon, in the second of the two concerts, he played a well balanced program of Scarlatti, Padre Soler, Beethoven Chopin and a concluding group of Russian Composers. The Beethoven Sonata No. 23, Opus 57," was particularly well performed.

Mr. Gash brings a warmth and a vitality to his music that is very gratifying. His treatment of various musical styles is both scholarly and stimulating and his technique is sound and authoritative.

But aside from praise of his musicianship, Eugene Gash's concert is important on two other counts. Mr Gash is a representative of two very noteworthy sections of the musical population of this country. First, he represents the youth, the young Americans who sing the song of tomorrow.

But they are seldom heard unless they are "child-wonders" and as such they are often ruinded and prematurely burned out to satisfy the greed of their managers. Stokowski, with his Youth Orchestra, has shown that there is a host of unknown young musicians of highest caliber who have every right to be heard. Secondly, he represents his people, the Negroes of America. Their contribution to our native music has been greater than that of any other single group, and their entering the field of the interpretation of serious music is a significant development in the musical life of our country.

So, keep your eyes and ears open for Eugene Gash. He has arrived and he will grow, ripen and go far as an important American artist.

F. S.

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# Miss Anderson In Recital at Carnegie Hall

Daily Worker

New York, N.Y.

OCT 2 2 1940

Marian Anderson gave her first recital of the season at Carnegie Hall and continued to maintain the lofty standards she has set herself. With the universality of a great artist she ranged through the song literature of nations and recreated the vision of the composer in the hearts of her listeners.

And if her voice was not as incandescent as it has been on other occasions, are there any who can match her sense of architectural design in the classic Handelian air and Bach Cantata? Are there any who can utilize so faultless a sense of the pace as to cause the folk songs of the world to glow with such comforting warmth?

What matters if the indigenous coloring in the songs from the Schumann "Dichterliebe" cycle was not as true as might be desired? Miss Anderson spun out the lovely "Ein Jungling Liebt Ein Maedchen" in long lines of silvery tone, and her phenomenal contralto range underscored the sinuous curves of the sombre "Im Rhein, Im Heiligen Strome."

The second half of the program was devoted to the folk songs of Brazil, Cuba and the inevitable group of Negro folk songs. "Recondilha," and "Nhapope" by Villa-Lobos are two stunning gems of Spanish-American melody, and the audience demanded an encore of "Funeral of King Nago," a tale in the Negro, Spanish and Indian tradition which is Cuba's.

It is unfortunate that Miss Anderson's choice of Negro Folk Songs was limited to the over-arranged spiritual of the Nathaniel Dett type. Can anyone doubt that these salon tidbits represent only one tiny facet of the highly creative and original Negro folk music which abounds in secular songs springing directly from the lives of the people. Only the work songs, love ballads, and blues reflect their sufferings, and aspirations, and this bitter sincerity and intensity were conspicuous by their absence at last night's concert. This emotional neutrality was not without its musical consequences, and there seemed to seep into the quality of Miss Anderson's rich contralto tones a suggestion of the sugary and plaintive.

S. H.

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# HANDY GETS NEW COPYRIGHT TO BLUES SONG

OCT 2 0 1940

NEW YORK CITY, Oct. 17—William C. Handy, nationally famous as the "Daddy of the Blues" and whose rise to fame in the music world dates from the year 1912, when he composed the swingy "Memphis Blues", has been granted a new copyright for that piece, he announced this week.

Veteran Musician Handy is also author and composer of "St Louis Blues", "Beale Street Blues", "Hesitating Blues," "Yellow Dog Blues", and several others. His announcement of acquisition of his new copyright, stated:

Chicago Bee

"My composition THE MEMPHIS BLUES (or Mister Crump), copyright 1912 as originally published by me, without words, on September 28 of that year, was the pioneer in its field. All subsequent versions and arrangements of this number, vocal or instrumental, and whether or not containing new matter, are based and dependent upon this original version. In my inexperience, I was induced in the same year to part with this unique property outright, saving authorship rights, for the sum of $50. Just how this happened will be told in my autobiography to be published by The MacMillan Company.

Chicago, Ill,

"However, having survived to this, the 28th anniversary of original publication, and having as sole composer secured from the United States copyright in my own name, I am happy to announce that such renewal becomes effective today, for the statutory second term of 28 years.

"All concerned are hereby notified that, from this date on, I am solely entitled for the United States to manufacture copies of the music of THE MEMPHIS BLUES, and to use that title, and individually or through my agents and representatives grant permission for the use of such music or title in any manner, and to receive any royalties or other compensation hereafter earned for such use.

"I shall shortly have the pleasure of republishing THE MEMPHIS BLUES in its original form, which I am not too modest to admit was the most to my liking, and which includes an entire strain that somehow altogether dropped out of the piece in other hands. I also expect to publish a vocal version, for which I shall write my own lyrics."

# Noted Colored Singer to Make Her Debut Here

Tribune
3-31-40
Chicago Ill

### By Edward Barry.

Looking at the April concert schedule it is hard to believe that Chicago's 1939-'40 music season is on its last legs. During the month that begins tomorrow no fewer than seven big musical personalities are to visit one or other of the city's auditoriums.

Gregor Piatigorsky, the towering Russian cellist, will appear with the Chicago Symphony orchestra in Orchestra hall next Thursday night and Friday afternoon. Dorothy Maynor, the colored soprano who has aroused so much excitement in the east these last few months, is due in Orchestra hall one week from today. Artur Rubinstein, one of the world's three or four most sensational pianists, has three April engagements with the Chicago Symphony orchestra—on the 9th, 11th, and 12th. Marian Anderson returns to the Auditorium theater the afternoon of April 21, and a few hours later Mischa Elman takes over the Civic Opera house for an evening recital. Lily Pons comes to the Civic a week later—April 28—to sing to the accompaniment of an orchestra directed by her almost equally renowned husband—Andre Kostelanetz.

The most interesting of these is Dorothy Maynor—not because she is the best artist but because she has emerged into the national limelight suddenly and dramatically and because Chicago has not yet had an opportunity to hear her and form its own opinion.

As to the suddenness of her rise, ponder the following. One year ago the most painstaking search thru a city the size of Chicago would very probably have failed to uncover a single person who had ever heard of Dorothy Maynor. Now her name, altho not precisely a household word, has been printed enough millions of times in newspapers and national magazines to make it vaguely familiar to almost anybody. Musicians the country over are much excited about her because she has received the blessing of no less a person than Serge Koussevitzky himself.

This is how it all happened. At Tanglewood in the Berkshires, where the Boston Symphony orchestra gives a series of concerts each summer, Mrs. Gorham Brooks, donor of the estate on which the concerts are held, interceded last summer with Conductor Koussevitzky in behalf of an unknown Negro soprano whom Mr. Brooks had reason to believe was extraordinary. One day poor Dr. Koussevitzky, tired after a rehearsal, settled down resignedly to hear her. The audition took place in the great empty music shed at Tanglewood.

Miss Maynor had not sung many bars before the conductor's eyes began to shine like headlights. Excitedly he agreed to present her next day at a party he was giving for a group of 200 musicians and critics.

Her success was tremendous. Noel Straus of the New York Times was present and sent the story to his paper. "A new songstress of startling power," he called her. Yet it is Dr. Koussevitzky's characterization of her which has inflamed musical circles all over the country. "A native Flagstad!" he said.

Before the wires began humming with her name last summer Miss Maynor had lived in obscurity for all of her 28 years. She had been born in Norfolk, Va., the daughter of a Methodist minister, and had studied music and domestic science with about equal enthusiasm. However, she was advised after leaving school that the former subject rather than the latter was her real forte, so she continued her musical studies and entered various contests. She was not successful in any of these. In fact, the only musical prominence she ever enjoyed was in connection with the concerts of the Hampton Institute singers, a group which she served as soloist. She went to Europe with the institute singers in 1929.

## Music Calendar

**Today.**

Central Church choir—Orchestra hall, 11.

Civic orchestra, Hans Lange, conductor; Marilyn Meyer, pianist—Orchestra hall, 3:30.

Sunday Evening Club choir—Orchestra hall, 8.

American Opera company, presenting "Faust"—Woman's Club theater, 8:20.

**Monday.**

Illinois Symphony orchestra, Izler Solomon, conductor; Sybil Goldar, pianist—Studebaker theater, 8:15.

**Tuesday.**

Hans Lange Little Symphony—Blackstone hotel, 2:30.

Blenda Sterner, pianist—Kimball hall, 8:15.

**Thursday.**

Chicago Symphony orchestra, Frederick Stock, conductor; Gregor Piatigorsky, cellist—Orchestra hall, 8:15.

**Friday.**

Chicago Symphony orchestra, Frederick Stock, conductor; Gregor Piatigorsky, cellist; repetition of Thursday's program—Orchestra hall, 2:15.

Concordia Seminary chorus—Orchestra hall, 8:15.

**Saturday.**

Chicago Symphony orchestra, Frederick Stock, conductor; George Sopkin, cellist; "pop" concert—Orchestra hall, 8:15.

**Sunday, April 7.**

Evelyn Adamowski, soprano—Woman's Club theater, 3:15.

Maria Hussa, soprano; Leo Podolsky, pianist—Studebaker theater, 3:30.

Chicago Symphony orchestra, Frederick Stock, conductor; Dorothy Maynor, soprano—Orchestra hall, 3:30.

"Strasny Dvor," Polish opera—Civic Opera house, 8.

Spring concert of Gamma chapter of Phi Beta fraternity—Kimball hall, 8:15.

**Coming.**

April 8—Leonard Stocker, baritone; Kimball hall.

April 8—Illinois Symphony orchestra; Studebaker theater.

April 9, 11 and 12—Chicago Symphony orchestra; Arthur Rubinstein, pianist; Orchestra hall.

April 9—Marian Whitehead, soprano; Kimball hall.

April 10—Jeanette Poulsen, soprano; Kimball hall.

April 10—Carthage College choir; Orchestra hall.

April 10 and 11—Elizabethan Madrigal singers; Goodman theater.

April 12—Augustana College choir; Orchestra hall.

April 13—Music Study Club of Chicago, Inc.; Auditorium recital hall.

After her success at Tanglewood Miss Maynor waited three months before coming before the public in a full length recital. Her appearance finally took place last November in New York before an audience which included hundreds of curious musicians. There were scenes of great enthusiasm, especially after Miss Maynor's performance of "Depuis le jour" from "Louise." Musicians and critics were generous in their praise, altho they were not all quite ready to accept the new singer at exactly Dr. Koussevitzky's valuation. The consensus of opinion seemed to be that her natural endowments were magnificent, but that she had something to learn yet about musical style.

Her first recordings were issued shortly after the recital and gave the country at large an opportunity to assess her gifts. Her singing of two Schubert songs—"Ave Maria" and "Gretchen at the Spinning Wheel"—revealed a voice of large proportions and beautiful texture, but revealed also a certain tentativeness which rendered her interpretations not quite convincing. Recently she has recorded again—this time, they say, with much greater success.

In next Sunday's concert Miss Maynor will appear with the Chicago Symphony orchestra under Frederick Stock's direction. She is to sing three arias—"L'Amerò Sarò Costante" from Mozart's "Il Rè Pastore," "Depuis le Jour" from Charpentier's "Louise," and "Leise, Leise" from Weber's "Der Freischütz." There will doubtless be encores of a lighter sort, for the Sunday afternoon concerts of which this concert is the third and last have been characterized by considerable informality.

Dorothy Maynor.
[De Bellis Photo.]

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Of the seven more or less earth shaking personalities named at the beginning of this article only Miss Maynor and Mr. Piatigorsky are appearing within the next week. The latter plays with the Chicago Symphony orchestra, Frederick Stock conducting, this Thursday night and Friday afternoon.

Mr. Piatigorsky has made no fewer than 12 appearances with the orchestra here. The first was in the season of 1929-'30. The preceding years had been eventful ones for the young cellist, for he was one of those hardy musicians who tried to follow their profession in wartime Russia and who later escaped to western Europe to try to make a new start.

By the time he was 15 Piatigorsky had risen to the position of principal cellist in the orchestra of Moscow's Imperial opera and he could reasonably look forward to a brilliant preparatory career in his own country before tackling the world at large. But the tumultuous political life of that time [about 1918] rendered all his hopes vain, and a few years later he made his way to Germany. In Berlin the one time first cellist of the Imperial opera was glad to get work in moving picture houses to eke out a living. This period did not last very long, however, for the young Russian aroused the interest of Artur Schnabel, the renowned pianist, and received an opportunity, thru an introduction which Mr. Schnabel arranged, to try out for the position of first cellist in the Berlin Philharmonic orchestra.

• • •

He obtained the position and rapidly became famous because of the number of solo assignments with which Wilhelm Furtwängler, the Philharmonic's conductor, entrusted him. He soon left the Philharmonic because of the press of outside engagements. Extensive touring made him one of the best known and best liked cellists in the world.

Altho he was a man without a country for years, Mr. Piatigorsky has now taken out American citizenship papers. By the way, his friends and fellow Russians, Nathan Milstein and Vladimir Horowitz, are also about to become American citizens. This country is fast acquiring the distinction of being called fatherland by more first rate musicians than any other nation on earth.

Mr. Piatigorsky's vehicle on Thursday and Friday this week is to be Frederick Stock's cello concerto, which was written in 1928 and introduced by Alfred Wallenstein and the orchestra early in 1929.

The program for this week follows:

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| Canzona and Fugue, G Minor | Bach |
| Suite for Orchestra, "Evocations" | Bloch |
| Symphony No. 5, C Minor | Beethoven |
| Concerto for violoncello and orchestra, D Minor | Stock |

The suite by Ernest Bloch, important Swiss composer who has lived in America off and on for many years, has never been played in Chicago.

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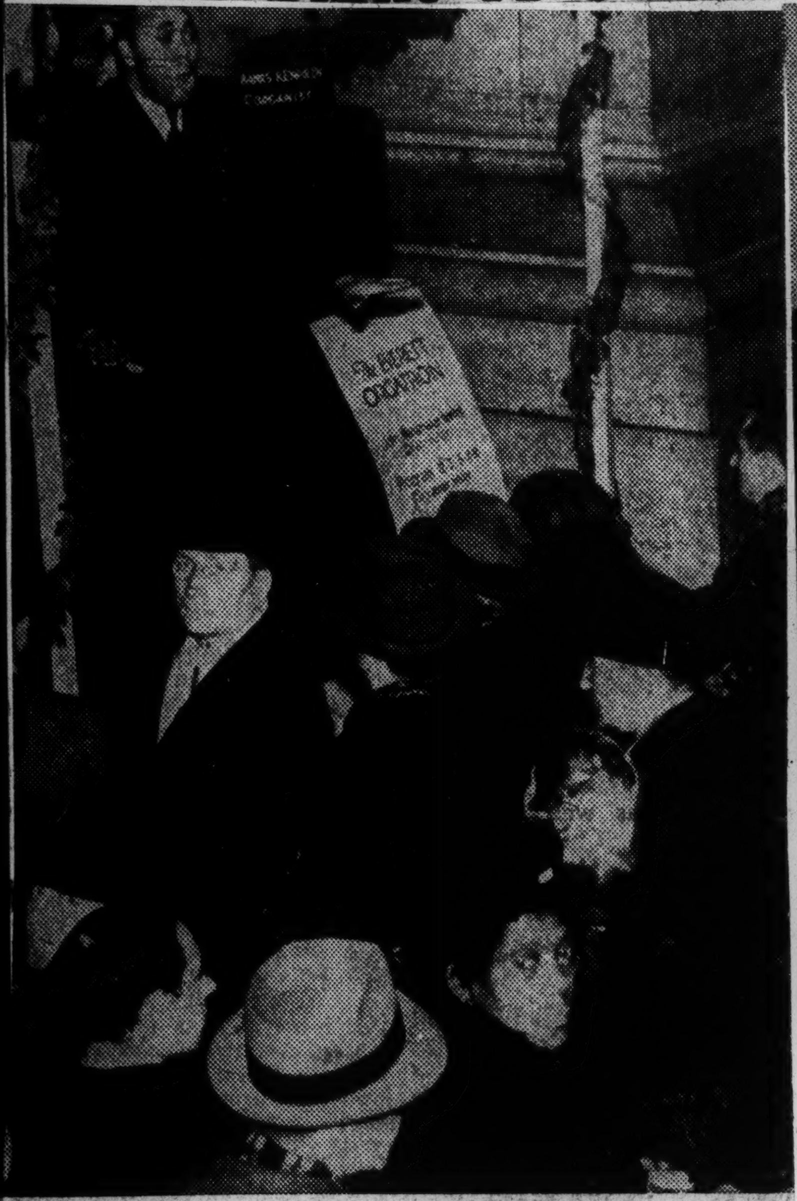
## Ethel Waters Recording.

World Telegram
New York N.Y.

Ethel Waters has recorded four of the songs, which Vernon Duke and John Latouche wrote for Cabin in the Sky, the musical in which she stars at the Martin Beck. Max Meth and the theater orchestra accompany her.

# WPA Vocalist's Dream Comes True As He Signs A $100.000 Contract



PARKER WATKINS

## ARKER WATKINS THRILLS TRAVELERS WITH SONG

By ARNOLD C. DeMILLE

NEW YORK CITY, Jan. 19 —"New York is the City of Opportunity," Parker Watkins, tenor extraordinary of Atlanta, Ga., was told over and over. But it took him 15 years to find out for himself.

For it was just 15 years ago Parker Watkins, now 35, came to New York full of ambition and boiling over with enthusiasm. He had a rich, powerful tenor voice that thrilled everybody who heard him, the ability to deliver, the personality to attract and later learned the art to hold. But somehow he could never find the magic that spells S-U-C-C-E-S-S.

Watkins had been successful in securing some of the best teachers in the musical field—Sigmund Jaffa, Edgar Scofield, Eugent Davigneau and Mme. Gerste-Gardini, former wife of Fritz Reiner.

He was also successful in obtaining jobs with well established musical organizations such as the Psci and Aeolian Opera companies; was soloist with the Hall Johnson choir and the St. James Presbyterian church in Harlem, and when his luck was low ebb, with the WPA Music project.

### Was Down And Out

His luck was at its lowest ebb the afternoon the phenomenon began to take shape. It was the night before Christmas eve. The WPA 18-month ruling had deprived him of his job months ago, and he was broke and low in spirit.

He, for no reason at all, idled into the main lobby of the Pennsylvania station. It was filled with organ music of Banks Kennedy, RKO organist.

Watkins went over and stood close by. Mr. Kennedy watched him from the side, and after a while asked jokingly:

"Why don't you step up and sing a number?"

Watkins was surprised, but asked "How do you know I can sing?"

"I know you can," replied Mr. Kennedy.

Watkins stepped up, and Mr. Kennedy got his surprise. For the powerful tenor voice drowned out the notes of the giant organ and stopped the rushing travelers in their tracks. They put down their bags and missed trains to listen to the masterful voice.

### Take Up Collection

That was the beginning. The next evening Mr. Kennedy asked him to sing again. He did. He sang a half hour and gave his listeners folk songs, spirituals and operatic arias in five languages. Before the half hour was up his audience had grown from just a handful to almost a thousand.

In the middle of the unrehearsed program he raised his hands, said, "If there're any impresarios or musical agents here, I'd like to make a plea for employment. I've been at leisure since the WPA 18-month ruling went into effect."

Just then someone took a hat and passed it around. Fifteen dollars was collected.

Every evening after Parker Watkins went back and sang from 6 to 6:30 to a steadily growing audience. He was heard by great artists, agents, producers and by just ordinary people.

Marjery Fielding, producer, sent him to the Cotton club with a note introducing him as the "Colored Caruso." Joseph G. Geiger, dramatic director, who claims he remembers Watkins as the fellow he heard last summer in the back yards of West Seventy-second street, sent him to RKO Pictures and the National Broadcasting company.

Watkins got all sorts of promises from people with big names. But they were just promises.

Saturday, Jan. 6, Ted Poston, newspaperman, heard him. Monday noon his story appeared on the front page of the New York Post. Two hours later agents, directors, producers and radio stations were calling the Penn station. At 5 o'clock he was singing over WINS. Six o'clock Penn was packed.

Tuesday morning all of the big dailies followed up the story. Reporters and photographers were on the hunt for Parker Watkins.

Big time managers were looking for him, including Marian Anderson's manager, S. Hurok, who had his picture taken with Watkins, and contracts and bids were pouring in from everywhere. He signed a five-year contract for $100,000.

The "concert" came to a close on Wednesday, Jan. 10, and the Pennsylvania station was packed and jammed with reporters, photographers, lensmen, opera stars, producers, conductors and spectators.

And after 15 years, Parker Watkins, with the aid of a Race ace reporter, found out that America isn't so bad after all.

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Bradenton, Fla., Herald
October 27. 1940

# Musical Program At Colored Church Today

There will be a musical and literary program at the Mt. Pleasant Methodist church, colored, today at 3:30 p. m.

Music will be furnished by the WPA Junior band, with Charley Brantley, director.

Highlights of the program will be readings by Nellie Holmes, Pastola Smith and Thelma Rogers; violin solo by Q. D. Meeks; musical selections by the Holy Four quartette, led by Lou Emma Cox; clarinet solo by Kennith Rogers, and other members of the band.

MUSIC- 1940

# Diton Writes Reply To Bledsoe's Blast

Journal and Guide

4-13-40

Norfolk, Va.

By Carl Diton

NEW YORK —(ANP)— I ran across an unopened letter recently which, owning to disruption caused by serious illness in the family, had been overlooked since the last week in February. It contained a clipped article released by the Associated Negro Press bearing the date of February 22, and entitled "Jules Bledsoe Takes A Swing at Negro Accompanists."

By way of parenthesis I want to go on public record as saying that Jules Bledsoe is socially a prince, and I doubt that there is a white artist in the whole world with whom I would enjoy concert touring with more than I have with Mr. Bledsoe. However, he has made the statement to me on at least one occasion that everyone is entitled to his opinion. Upon the sincerity of that statement, then, I feel impelled to publicly reply to his article in defense of the Negro accompanists, of which I am one.

To put it pugilistically, a la Joe Louis, Jules Bledsoe's "swing" has gone mighty wild. Virtually every paragraph of Mr. Bledsoe's thesis is fraught with glaring contradictions.

CASE NOT PROVEN

Mr. Bledsoe says that racial prejudice against Negro accompanists is without foundation. How can he prove that there is or that there is not any such prejudice? Fifteen years ago there was no greater singer in the world than Roland Hayes. William Lawrence was his accompanist. But we have not read of him touring the world with a white singer even after he severed relationship with Mr. Hayes!

Again our gifted baritone becomes ensnared in the antebellum curse of inferior complex, racially speaking. He says that white accompanists have "superior facility through years of association, purposeful planning, directed effort, deep insight into song literature regardless of the foreign language employed, etc." The implication evidently in Mr. Bledsoe's mind is that Negro accompanists have enjoyed no such exepriences.

Mr. Bledsoe aparently also does not know the singer as a type when he says that an accompanist should be "as fully prepared for his line as the artist to be accompanied."

Forsooth, the accompanist is invariably better prepared. How many times has Galli-Curci gone off never to find it again in the same song rendition? And did not Walter Damrosch set up all night once to drum a Wagnerian role into the head of Nordica? And how about Caruso's struggles with his music?

PERSONAL ANGLE

Mr. Bledsoe again criticizes the Negro pianist for desiring to want to "star in his own right." But ask the well-trained artist to sing a duet or sing with a trio, quartet or choir, the answer will inevitably: "I'm a soloist, if you please!"

But now to the more personal side of Bledsoe's statements. He accuses the present writer of "cold, inaccurate accompanying." We deeply appreciate the criticism only we feel that it should have come years ago. Somewhere between 1934 and 1939. On the Virginia tours, on the Texas jaunt, or perhaps in the Catskills. But surely in time for the 1938 Town Hall recital! This is, however, the first I had heard of any dissatisfaction. I do recall starting a song out of turn at Town Hall. But that should have been excusable for my name was not even on the program!

Nevertheless, I do not need to offer apology. I used to practice all day while on tour while Mr. Bledsoe slept. And a number of pleasant experiences speak for themselves. The Julliard School of Music has at times called me in to do accompanying. For years the National Association of Negro Musicians has appointed me as official accompanist to play for all types of soloists at conventions often masterpieces, at sight. I have accompanied every Negro singer from Selika to Marian Anderson, excepting Hayes.

middle of May, 1935. And as to taking dislike to "Ol' Man River's" songs, that is just plain distortion of truth as was also the demands made upon the singer's breath! Even ridiculously absurd.

No, Mr. Bledsoe, in "swinging" at Negro accompanists you missed giving the real reason why white accompanists are accompanying Negro singers.

It is because—and only because —they, like Negro accompanists. need a job.

Piano solo playing has very keen competition. To make up for a dearth of engagements as soloists, after paying heavily financially for their debut, managers have to keep them sweet by finding for them odd accompanying jobs.

CRITICISM OFFENRS

One more point, Mr. Bledsoe did not take kindly to my observation that his upper voice needs to be made fuller and generally more effective. But in view of the fact that the process of improving the upper range of the voice takes considerable time, there will be opportunity for the public to bear me out on this point in his recitals from now on.

Still, may God speed the day when Negroes will appreciate just and helpful criticism from their own people!

"World's most magnificent baritone" is a phrase that I, a humble critic, would not use even to describe so fine an art as that of John Charles Thomas.

Come on, Jules, sober up. Rewriteyour "Swing at Negro Accompanists" and give us an even better recital at Town Hall next year!

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# Earl Hines, Band Leader, Abused By Southern Cop

NOV 16 1940

Amsterdam News

New York, N.Y.

SHREVEPORT, La.—Aroused by repeated acts of brutality of a white policeman whose latest exploit was invasion of the Plamoor Ballroom here to abuse Earl "Father" Hines, famed bandleader, Negro and white citizens joined this week in demanding removal of the cop, "Captain Crockett" from the force.

Crockett is said to have accosted Hines during intermission and used insulting language to him. Hines did not play anymore.

The evening before Crockett, who has patrolled Texas Ave., for years, is reported to have stopped a woman and man, searched the man, called the squad car and shoved the man in, then struck the woman in the mouth with his stick before kicking her into the car also.

Local residents insist that Crockett's brutality has long been rampant on his beat, that he openly boasts of his reputation for beating up "N----s."

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# First Columbia Record Is Beethoven's Sonata

Journal and Guide 4-13-40

Norfolk, Va.

NEW YORK, N. C. — Jimmie Lunceford has switched from Vocalion to Columbia recording labels. This is another sign in a series of events indicating that the Lunceford band, ever rising in name-band popularity, will go far and high in the music-makers' world.

The first Columbia record release of Jimmie Lunceford's band will be a light, swing version of Beethoven's fascinating "Sonata Pathetique," backed by "I Want'a Hear Swing Songs."

LUNCEFORD

Several months ago, in an experimental mood, Jimmie added the Beethoven selection to his baton repertoire. He was delighted, if not surprised, with the enthusiastic reception of the number from the dance patrons.

Last Christmas, Jimmie decided to make a private recording of the sonata to present as a gift to friends in the music world. There was no thought of a publicity angle at the time, but the praise heaped upon Jimmie was long and loud and music critics became interested and listened to the private recordings and then published favorable comments in their columns.

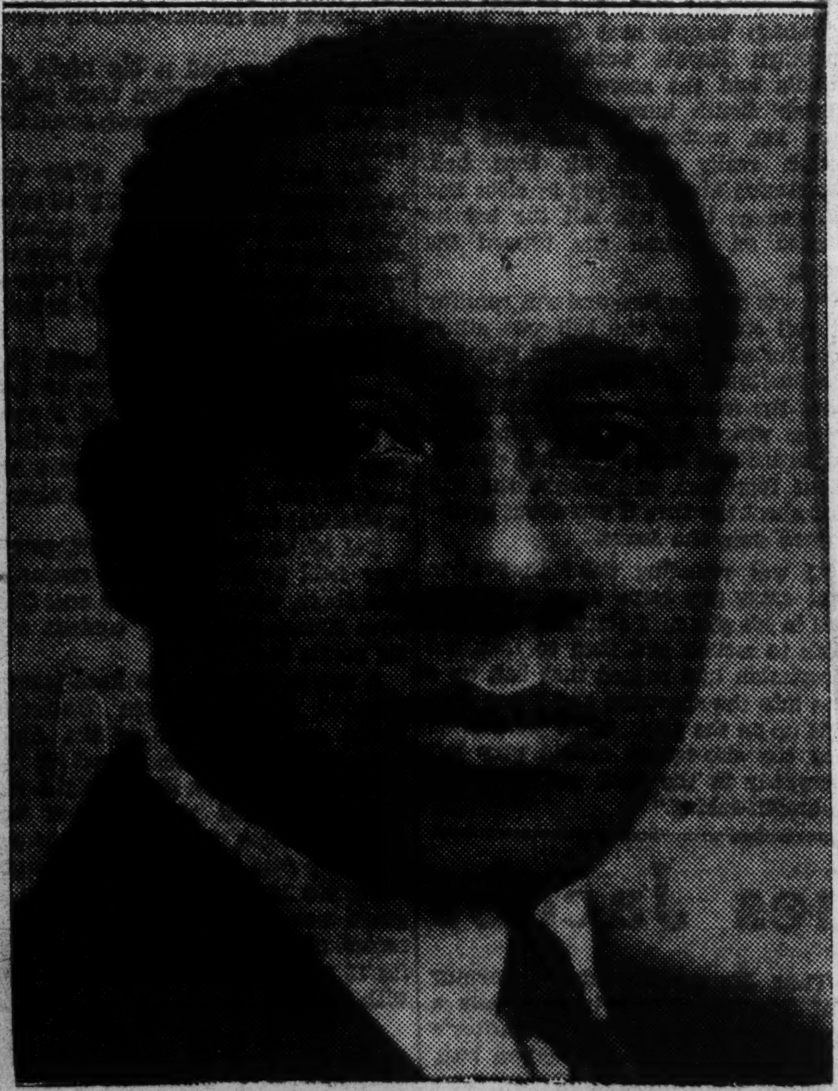
The net result was a quick decision by the Columbia Recording Company to wax the swing version of Beethoven for general distribution, in Jimmie's first production on that label.

# Dett Changed Piano Studies To Make Them Sound Better

Tribune 3-14-40

Philadelphia, Pa

## On Top Of That Boy Was Getting Free Lessons



DR. R. NATHANIEL DETT

GREENSBORO, N. C.—The Bennett College Choir of 42 female voices will appear in a coast-to-coast broadcast, Thursday, March 28, 9:15-9:45 A.M., over the CBS network singing six original compositions of their director, the world-renowned Dr. R. Nathaniel Dett. This program will originate in Station WBIG, Greensboro, North Carolina.

3-14-40

The following numbers will be featured on the program: "America the Beautiful," "Hew Down the Tree," "Now Rest Beneath Night's Shadow," "Somebody's Knocking at Your Door," "Listen to the Lambs," and "I'm so Glad."

This program will likewise serve as a tribute to the great work of Dr. Dett in the musical field.

The youngest of three brothers, Dr. Dett was born of educated parents in Drummondville, Ontario. As a boy, he used to follow his two older brothers to the home of the local music teacher, a Mrs. Marshall, organist of the First Presbyterian Church, and listen while their lessons were in progress. Finally, attracted by his obvious interest, Mrs. Marshall gave the young music lover free lessons. But he often taxed her patience by changing his studies "to make them sound better," as he explains. Thus was his trend toward originality early manifested.

Enthused by the playing and singing of the late Gerald Tyler, for many years director of music, Sumner High School, St. Louis, but who was then a student at Oberlin, Dett entered the Oberlin Conservatory where he graduated in 1908. It was here that he was the first of his race to receive a Bachelor of Music degree in Original Composition.

For three years Dr. Dett was director of music, Lane College, Jackson, Tennessee, where he wrote "Magnolias," his first piano suite. During the two years that followed he was director of music, Lincoln University, Jefferson City, Missouri. While at this institution Dett composed his "In the Bottoms" suite which contains the famous Juba Dance.

In 1913, Dett accepted the position as head of the music department at Hampton Institute. It was here that he wrote "Listen to the Lambs" to supply the need of the Hampton a capella choir. Miss Dorothy Maynor, celebrated soprano, was for eight years a member of this choir, and sang the solo part of "Listen to the Lambs" on the European and American tours of that organization, under Dr. Dett's conductorship.

Dr. Dett has written in all forms for piano, voice, violin and orchestra. Perhaps his best known works are in choral form, some of which have been especially adopted for the radio under commission by the CBS for their national network. An orchestration of "No More Auction Block," a spiritual, was presented over Columbia's Nation-wide hook-up during Negro History Week.

His latest work is "The Ordering of Moses," an oratorio for orchestra, chorus and four solo voices. This famous work had its premiere at the Cincinnati Festival of Music, May, 1937.

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# DOROTHY MAYNOR AT TANGLEWOOD

### Negro Soprano, 'Discovered' Last Year in Berkshires, Is Heard With Koussevitzky

### SHE SINGS A MOZART ARIA

### 'Bella Mia Fiama, Addio' and Beethoven 'Adelaide' Offered —Last Concert Today

By HOWARD TAUBMAN

Special to THE NEW YORK TIMES.

Times New York

LENOX, Mass., Aug. 17—Dorothy Maynor, the gifted young Negro soprano, returned tonight to the scene of her projection into national eminence. This time she appeared as soloist in a formal program with the Boston Symphony Orchestra under Serge Koussevitzky's direction, and the more than 7,000 witnesses to her triumph.

AUG 19 1940

It was at Tanglewood, the grounds of the Berkshire Symphonic Festival, that Miss Maynor's art was disclosed to more than a handful of friends a year ago. She sang at a party that Mr. Koussevitzky gave for members of the orchestra, and she was hailed at once as a find. Events have supported that prophecy, and tonight Miss Maynor lived up the repute that she has accumulated in the last twelve months.

**Greeted With Applause**

Miss Maynor's appearance on the stage was indeed like a homecoming. She sang Mozart's concert aria, "Bella Mia Fiama, Addio" and Beethoven's "Adelaide," and the large audience greeted her with the tumultuous warmth reserved for old friends.

At tonight's penultimate program of the festival, Mr. Koussevitzky led works by contemporary composers. The first half was devoted to distinguished living composers—Serge Prokofieff and Paul Hindemith. Prokofieff was represented by his cleverly wrought "Classical" symphony and Hindemith by his "Mathis Der Maler" symphony. Mr. Hindemith, who teaches composition at the Berkshire Music Center, was here tonight to acknowledge the audience's applause.

Mr. Koussevitzky made it an evening of largely unfamiliar music by programming Fauré's "Pelléas et Mélisande" suite, which is much less renowned than the Debussy setting for the Maeterlinck play, but which is nevertheless an imaginative and evocative score. The program ended with Respighi's sonorous transcription of Bach's great Organ Passacaglia in C minor.

As the festival swung into its final programs—it ends with tomorrow afternoon's concert—the thoughts of officials and patrons were turned to next year. The festival, it has been announced, again will be three weeks long. The Berkshire Music Center, which was founded this Summer, will continue. Festival and center have been pronounced successes this year, and the management looks to a period of consolidation of both enterprises in the Summer of 1941, although all eyes are turned anxiously to the news from Europe at the very moment that plans are being formulated.

The addition of a third week to the festival proper this year, which was opposed in some quarters, has been heartily approved by the public. The concerts have drawn better than in the past. Though the budget was higher than in any previous season, it is calculated that it will be balanced by receipts and that there may be some funds left for further improvements of the festival grounds.

Aug 19 1940

This year's budget is close to $70,000 for the festival proper. The sale of subscriptions and single seats, and especially the record-breaking demands for general admissions, have rocketed the intake. But further improvements are essential, and the festival authorities continue their appeal for contributions. It is hoped to install roll shutters to protect the shed, which is now open at the sides, against rains in the Summer and snows in the Winter. Other improvements on the grounds are projected.

**Music Center Closes**

The Berkshire Music Center, which was the realization of a dream of Mr. Koussevitzky's, brought its six-week term to a close today. The final event is a chamber music concert by students tomorrow morning. A number of this Summer's students already have enrolled for next year and applications from others throughout the country have been received.

Times New York

The center also will seek to consolidate its position next Summer. If there is any expansion of the program, it may be in the opera department. Mr. Koussevitzky hopes to incorporate opera productions in the festival scheme some day. This Summer the opera-dramatics department under Herbert Graf of the Metropolitan Opera worked on a stage which was built with funds granted by the Rockefeller Foundation. The stage has been designed so that a theatre can be added to it and that addition may come next Summer.

Aug 19 1940

This morning several thousand members of the festival association turned out for the public rehearsal, listening and watching Mr. Koussevitzky and his men at practice. Olin Downes commented on the week-end's programs.

A summing up of the figures of last night's Allied Relief Fund benefit indicated today that $25,000 was grossed. About $18,000 came from the sale of tickets. An auction brought in $2,185, more than the sum required to provide a fully equipped mobile surgical unit for England. The sale of chances for a prize draw accounted for $2,320. This morning the festival office received an anonymous contribution of $1,000.

MUSIC- 1940

# Lionel Hampton To Lead Dream Band On Bethune-Cookman Benefit Show

Courier Pittsburgh

Courier AUG 17 1940

NEW YORK, Aug. 15—(ANP)—One of the outstanding features of the huge boxing and musical benefit show for Bethune-Cookman College, at the Polo Grounds on Thursday night, August 22, will be Lionel Hampton's "Dream Band." This band will be composed of a score of the most famous band leaders in the United States, each playing his favorite instrument. There will be an inspired "jam session" for ten jazz-packed minutes.

"The Dream Band," a product of Hampton's fertile imagination, will play one number, an original composition by Lionel Hampton, entitled, "We Have Plenty To Do," a patriotic song, especially timely.

Hampton, who is taking time out from forming his new orchestra, has secured the band leaders and promises patrons one of the finest musical programs ever witnessed or heard in Harlem. Mr. and Mrs. Hampton (Mrs. Gladys Hampton is chairman of the Music Project Committee of Lambda Kappa Mu Sorority) flew to New York to be present at the benefit, and help in making it a surcess.

Lionel, whose new ork is being backed by Benny Goodman, says his new outfit will be ready for public performances within the near future. His band may be composed of black and white artists.

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# Seeking Return of Royalties

Journal & Guide

7-27-40

Norfolk, Va.

## Music Firms Named In Suits For 6 Millions

NEW YORK—Perry Bradford, Harlem song writer and one time manager of Mamie Smith, famous blues singer is regretting the day that his famous footsteps led him to the office of a white music publishing firm to seek a loan of $100. In consideration for the loan, Bradford now claims that he was forced to surrender certain rights from which his creditors have derived almost a quarter of a million dollars in royalties.

The last of three actions begun by Bradford in an attempt to recover damages was entered last week in the local Supreme Court. The suits total six million dollars and are filed against the Southern Music Publishing Co., Inc. the lenders of the century note, and the American Society of Composers Authors and Publishers, the agency that collected the royalties on his songs.

SIGNED AWAY RIGHTS

Bradford says, in answer to a request for particulars by the defendants, that the loan was made on February 13, 1934, for a period of 60 days. As collateral, he gave his creditors the right to collect all royalties on his album of 66 songs.

Journal & Guide

7-27-40

Norfolk, Va.

Bradford admitted not being in a position to repay the loan within the time limit specified, but he argues that he finally paid it and the music firm refused to return his album or to abstain from collecting royalties on his songs.

The Southern Music Publishing Co., Inc. is a member unit of the American Society of Composers, Authors and Publishers and had turned over the album to this agency for royalty collecting purposes. Bradford tried, but unsuccessfully, to prevent Ascap from sending his royalties to the music publishers. When his warnings went unheeded, he entered suit against ASCAP for two million dollars.

He later sued the music publishers for a million dollars, and to these two he has now added a combination suit for three million dollars, charging both ASCAP and the publishers with a conspiracy to deprive him of his rights.

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# Dorothy Maynor Wins New Acclaim at Berkshire

LENOX, Mass.—A tremendous ovation swelling and ebbing for fifteen minutes, greeted the return of Dorothy Maynor to Tanglewood Saturday night.

Discovered here a year ago as a soprano of rare talents, she has since been hailed universally as a great singer, and she was responsible for Tanglewood's greatest crowd of the current season—seven thousand persons—when she returned this time as guest soloist with the Boston Symphony Orchestra.

The scene must have been moving to the young singer. She stood in the same music shed in which she appeared a year ago as a singer who was totally unknown and unadvertised.

The occasion was the yearly party given by Conductor Serge Koussevitsky for members of his orchestra and only a handful of outsiders were present.

Saturday night, seats were at a premium, with patrons coming from as far away as Philadelphia to hear her.

**Miss Maynor rose to the occasion and fully lived up to the reputation which she has been building up these past several months. She was never in better voice and the huge audience greeted her with unreserved warmth.**

She sang only two numbers Mozart's "Bella Mia Fiama, Addio," and Beethoven's "Adelaide." The audience clamored repeatedly for encores, but the remainder of the program was too overburdened with lengthy works to permit of such.

The current Berkshire Festivals ended with Sunday's matinee performance.

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# Says Negro Musicians Have Retrogressed

St. Louis Argus

St. Louis Mo

8-30-40

WASHINGTON, (ANP). — The colored musician, according to Alvin Campbell, former violinist with Blanche Calloway's band, has gone back from the days of the old Clef Club in New York, and nowadays, you can hardly find a Negro who can play any of the instruments common to symphonic bands, oboes, bassons, flutes, and other unusual types of instruments.

"That," said Campbell," is one of the reasons for the decline of the top Negro bands. They are unprepared to change their styles and cannot compete with bands that improve and add various sections to their bands. Some years back, when the Negro bands were sweeping the country, white musicians came to see and hear the Negro bands. They looked around, copied the styles, learned the arrangements and then took them home and improved on them. Meanwhile, the Negroes were satisfied to continue as they were going with the result that the white bands added sections to their own units and far outstripped the Negroes.

"Saxophones, trumpets, slide horns furnish the majority of instruments that Negroes now play," continued the musician, "although there is some hope that there will be a new crop of real musicians when the present generation grows up."

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# Professor Glorifies The 'Brown Girls' By Swing Orchestra

NOV 15 1940

St. Louis Argus

St. Louis, Mo.

PINEY WOODS, Miss.,—Observing the brilliant success of Phil Spitalny's all girl band and the Ina Ray Hutton female organization, Prof. Laurence C. Jones, principal of Piney Woods School, Mississippi envisioned a new type of swing band, an all girl orchestra whose members were of several nationalities. Obtaining Mexican, Indian and Negro girls to compose his orchestra, Prof. Laurence C. Jones produced the 'INTERNATIONAL SWEETHEARTS OF RHYTHM". who are fast becoming one of America's most popular orchestras. He has glorified the girls of tan and brown, as Ziegfield glorified the American white girl.

The band boasts of some of the most capable instrumentalists in swing circles. Miss Edna Williams, musical director, plays a dozen different instruments. Helen Elizabeth Jones is rated one of the best trombonists in the country. Pauline Braddy is a sensational drummer and appealing vocalist. The Snydor sisters are outstanding saxophonists.

# Says Race Bands Will Not Use Number 1 Hit

Chicago Defender

Chicago Illinois

## Lunceford And Basie Booed For Ignoring Request For Song

**By HARRY LEVETTE**

LOS ANGELES. — Count Basie and Jimmie Lunceford, talented, highly successful leaders of two of the nation's finest bands, are on the spot as targets for the Grouch No. 1. And the cause of this grouch and the embarrassing question Ol' kolyum is asking is the fact that one of our most deserving, highly capable composers, Leon Rene, has been completely ignored by them. Here are the cards face up on the table.

SEP 14 1940

Leon Rene, son of California, has been struggling hard all these years to reach recognition through his songs. But never since "California Maid," prize winner of the chamber of commerce award in 1925, and in which he only shared honors, has his work hit that coveted bull's eye that makes it a national hit, drawing the cash that comes from good royalties. But a few months ago Leon released through the Ammor records a new song on a new idea with a new California background entitled, "When the Swallows Come Back to Capistrano." Over night the song became one of the country's greatest hits and on the stage, radio, and thousands of records it is still growing in popularity. It has been featured by many white bands, each helping to make it more popular, and incidentally giving Rene the help he needs so badly. It does seem that a band headed by a Negro and composed of Negroes would have been glad to use the number if it was at all suitable.

Yet these leaders brought their excellent organizations to the coast, because the coast afforded financial returns and additional fame, and instead of making a friendly gesture to their California public by showing it that they recognized their greatest composer of popular melodies, they have ignored him. In spite of many requests that came to Casa Manana where Lunceford is holding forth, and the Paramount theatre where Count Basie was the attraction for the past two weeks, up to the moment of this scribbling both have refused to feature it.. Why? That's what this Ol' kolyum wants to know, and so do hundreds of Californians. However, these two are not alone in their neglect of Rene, for according to present information, Coleman Hawkins' is the only other Negro band that has featured it, playing it at the Savoy ballroom in New York.

SEP 14 1940

Among the white artists who have featured it on their own programs have been Lanny Ross with Bob Crosby, Artie Shaw with Burns and Allen, Tony Martin with Ted Lewis, Glen Miller, Kay Kyser and many others. Yet during Basie's appearance here they have played "Smile Again" several times by request but never seemed to think it worthwhile to hit a note of the beautiful and popular "Swallows." So again Jimmy and Count—why?

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## Virginia Holds First WPA Music Conference

Courier

SEP 21 1940

Pitt. Pa

PETERSBURG, Va., Sept. 19—(ANP)—Last week, for the first time for either race in the State, a conference of persons working on Federal music project was held here at Virginia State College. The program was under direction of Dr. Henry H. Fuchs, State WPA music supervisor, assisted by J. Harold Montague, director of music at the college.

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Carthage, Tenn., Courier
October 10, 1940

## NEGRO GLEE CLUB TO SING SUNDAY

The Carthage Negro Glee Club will sing at the Carthage Methodist Church at 7 o'clock Sunday night, the Rev. Henry Atkins, pastor, announced today.

The appearance of the singers is being sponsored by the young people of the church. The public is invited.

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# 'Sweethearts Of Rhythm' An All-Girls Band Wins

Chicago Defender

Chicago, Ill.

SEP 14 1940

NEW YORK—Most interesting colored unit in the large-band division of a contest staged at the World's Fair was the Piney Woods school orchestra "International Sweethearts of Rhythm" an all-girl outfit which hailed all the way from Piney Woods, Miss. There were some lovely creatures in this bunch and they really had something in their presentation of torrid numbers. Third prize winners in the large-band division, they were led by Evelyn McGee. Leader McGee's baton-waving was a sight to see, but when she came to the mike to pour the rich cadence of a versatile voice into the oldl favorite "Trees" the house was really hers.

Strange to say, the competition showed a scarcity of all-Negro units. Missed on the rostrum were such high-rated combinations as Doug Moye's Westchester lads and the Brooklyn orchestra of Clarence Berry. Many of the white bands however, featured Negroes on saxophone, trumpet and trombone. One of these was cleverly enough dubbed the Mixed Masters of Swing.

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Tampa, Fla. Tribune
October 24, 1940

### CHOIR TO GIVE PROGRAM

A choir of 70 voices will present "Heaven Bound," a pageant, at the St. Paul A. M. E. negro church, Harrison and Marion streets, tonight at 8 o'clock.

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Murfreesboro, Tenn., News-Journal
October 18, 1940

## Negro Choir To Sing At Cumberland Church

Howard Gaines and the choir of the Primitive Negro Baptist Church will give a program at the Cumberland Presbyterian Church at 7:30 o'clock Sunday night, it was announced today.

The program will consist of Negro spirituals and folk songs.

The public is invited.

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# No Obituaries Written for Dodds, Negro Musician

Daily Worker

New York, N.Y.

By Bill Newton

One of the most talented clarinetists in the United States died several months ago. Little notice was taken of the fact—and that was typical. The musician was a Negro.

Johnny Dodds died at 48, obscure, unsung. For many years he had been struggling along, fighting sickness and the insecurity of an unpublicized and sincere jazz musician's life. When he died, few of the jitterbugs who know the personnel of every popular dance band were even aware that he had existed.

Yet Hugues Panassie, the French critic, wrote of Dodds: "Let us not forget that some of the greatest 'hot' clarinets borrowed the principal elements of their style from Dodds. He has my deep respect; he supplied the material for an incalculable treasure and . . . I never hear him with anything but the greatest enjoyment."

OCT 24 1940

Dodds was born in the so-called "cradle of jazz," New Orleans, and at an early age became an outstanding clarinetist. He played with the King Oliver and Louis Armstrong bands, and in fact was tremendously influenced by Armstrong's soaring style.

Perhaps that was the reason that Dodds, soon after he drifted up the Mississippi to Chicago in 1918, influenced most of the great clarinetists who have left such a mark on jazz. Frank Teschemacher, Pee Wee Russell, Benny Goodman, Buster Bailey and others all show the imprint of Dodds' playing.

Although Johnny was perhaps not a remarkable technician, he was tremendously sincere, imaginative, and vigorous. He was one of the most important pioneers of jazz.

Despite that, Dodds grubbed along as best he could for many years following his days with Armstrong. The life he led was the insecure existence of many honest Negro musicians, unable or unwilling to fit into the commercialed routine of popular dance bands. "Gigging" is the name musicians use to describe the routine Johnny led: playing in what spots he could, mainly little clubs around Chicago's South Side, going from one to another endlessly.

Those were sad years—destined to be ended by a paralytic stroke. Yet they are the grubby story of more than one honest jazz musician: King Oliver, Meade Lux Lewis and Albert Ammons, the boogie woogie pianists (for many years), the great blues singer Bessie Smith. For though many clarinetists who never could hold a candle to Johnny Dodds borrowed from his style, robbed it of its simplicity and sincerity and thereby became jitterbug favorites, Dodds continued to play in the same old honest way.

And as Eddie Condon, a Chicago banjoist, once remarked: Those are "beliefs that have kept fine musicians on a transparent hamburger diet these many years."

That was certainly true of Johnny.

Some of the most representative of the many records Dodds made include "Wild Man Blues," Brunswick 3567; "High Society Rag,"

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field goal. It was the clincher and Brooklyn, too far behind for conservative football, played out the period with wild passes.

# Stokowski Gets Scholarship For Only Race Member Of All-American Orchestra

## FUTURE OF WILLIAM HORNER IS ASSURED

Courier 8-3-40

### Famous Conductor, Interviewed By Ted Poston, Says Ability Knows No Color Line.

Pittsburgh, Pa.

By TED POSTON

NEW YORK, Aug. 1—The future of 19-year-old William B. Horner Jr., as a concert trumpet player seemed assured this week following the revelation that Leopold Stokowski has arranged a musical scholarship for the only Negro member of the All-American Youth orchestra.

Mr. Stokowski revealed his plans for the young Detroit artist Friday, just a few hours before the youth orchestra sailed on the S.S. Uruguay for an extended good-will tour of South America. The sailing followed two concerts by the group at Lewisohn Stadium, Thursday and Friday nights.

**SAYS HORNER'S SUCCESS SHOULD BE INSPIRATION**

"The boy has a fine talent," the white-haired conductor told The Pittsburgh Courier, "But he needs a lot of hard work and training. I was impressed with him from the beginning and I intend to do all I can to see that he gets that training.

"His success with our youth orchestra should be an inspiration to other members of his race. The field will be open to all who have the ability, the training and the willingness to work hard for success."

Michael Myerberg, tour manager for the orchestra, then revealed that Mr. Stokowiski had already arranged a scholarship for young Horner to study this winter in Philadelphia, under Saul Caston, who is hailed in concert circles as the greatest trumpet player in the world. Caston is an assistant director with the orchestra and section leader of the trumpets.

**HORNER A SOPHOMORE AT WAYNE UNIVERSITY**

Young Horner, a sophomore at Wayne University in Detroit, first heard of his proposed scholarship from a Courier reporter. He was high in his praise of Mr. Stokowski and the interest shown in him.

He's such a fine person," he said, "So pleasant, so easy to approach and he has done everything in his power to help me and all the other members of the orchestra. This tour, even so far, has meant so much to me."

The youth revealed that he has been playing the trumpet for nine of his 19 years. His mother, Mrs. Anabel Horner of Detroit, is a pianist and she started him on piano lessons in his early youth.

"Father played the trumpet though," he recalled, "and I was always determined to play one too."

He began his trumpet lessons at ten on his father's instrument, he stated, and both his parents objected when he decided to give up the piano completely and concentrate on the trumpet.

In Northern High School, however, the youth won a place in the school orchestra and later became trumpet soloist on the All-City High School orchestra. It was here that A. H. Searle, director of the latter group, encouraged him to audition for the Stokowski orchestra. He won the State, regional and national auditions to win a place with the group organized four weeks ago in Atlantic City.

On his return he will accept the scholarship and seek to prepare himself for a regular berth on a recognized concert orchestra, and Stokowski has promised to help him reach his goal.

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## PAUL ROBESON

Defender 8-10-40 Chicago, Ill.

Paul Robeson recaptured Chicago. He took it by storm again after an absence of five years. More than 165,000 Chicagoans of every nationality, color and creed filled Grant park and overflowed onto the surrounding lawns. A demonstration of love and affection greeted the appearance of Robeson and his accompanist, Lawrence Brown. And how they did respond They gave and gave again lavishly. They gave and always they were a part of their audience not apart from it.

It is easy to understand why Paul Robeson is the most beloved and the greatest of artists we have produced. Robeson is an artist-fighter for Negro America. He is more than an ambassador from his people. Robeson is more than a Negro, he is the embodiment in art of American democracy. He sings for freedom. There is no mistaking that fact when he opens his mouth.

Robeson the singer has learned the relation of art to politics and politics to art. Never was this relationship more dramatically expressed than through the un-American denial of Constitutional hall in Washington, D. C., to Marian Anderson by those who call themselves the Daughters of the American Revolution. That was a blow at all Negroes.

So cross and viciously undemocratic was this political move that Mrs. Eleanor Roosevelt herself intervened. Her gesture of resignation from the D.A.R. only emphasized the political character of this act of discrimination. But it has changed nothing.

Robeson long ago saw through the barriers placed in front of the Negro artist. He saw how these discriminatory acts on the art field are used to hamper the forward march of the whole of Negro people. He saw how some Negro artists are used as tools to make a caricature of their own people, to play the Uncle Tom and buffoon and how afterward it is declared that they are "true to type," all Negroes are like that.

Robeson refused to be the one or the other. He is neither Uncle Tom nor buffoon. But not only does he refuse to play a passive part in the Negro struggles. He is openly against the war and American involvement in it because he saw the suffering of the last war. Robeson has sung for the orphans of democratic Spain because he saw the Spanish people fighting against fascism. Robeson has aided all movements that make for progress, because he sees the advancement of progressive movements as a means of bringing to the Negro artist full and complete freedom of cultural expression. This cannot fail to help his people, he believes.

Of course Paul Robeson is correct in this. Herein lies his great popularity. He is of the people and for the people. His art becomes the means whereby he contributes his part politically to the advancement of the fight for democracy at home and abroad. Robeson belongs to the world of the oppressed.

It would be well indeed if other Negro artists saw the need for participating in this battle for American democracy as clearly as Robeson.

The prejudice that reflects itself on the stage, in the movies and in other fields of art adds to and intensifies the prejudice black America encounters in other fields of life, in all fields of life. This is a lesson to be learned.

The Negro artist must learn to be a spokesman for Negro freedom. This is what adds greatness to our art. It has made Robeson the greatest of our living artists, the spokesman in art for complete equality for us in all walks of life.

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## WON'T FREE BASIE

Defender

### MCA Turns Down $15,000 Offe

### For Count's Contract. Services

8-10-40 Chicago, Ill.

NEW YORK—Not wishing to relinquish their hold on one of their biggest moneymakers in the musicalworld, Music Corporation of America turned down Count Basie's offer of $15,000 to buy his contract.

MCA has had a hold on the Count ever since he swung into fame with his "One O'Clock Jump" number which put him into the top ranks of the more than 60 odd bands they're reputed to manage. On the road he's ranked by their bookers as one of the five bands which they can readily ask and get $2500 for one night stands.

Observers say that their refusal was due in part to the anxiety of another big booking agency who has offered Basie twice the amount they're paying him to swing over to their side of the fence. The other office in question was possibly thought to be Moe Gale, owner of the Savoy ballroom, who has the Ink Spots, Erskine Hawkins and several other topnotch colored attractions, and who is desperately trying to corner the market on colored entertainment.

# Blues Songs, Out For Decade, Are Now Staging Comeback

Age-Herald

BY MARK BARRON

NEW YORK—(AP)—The sentimental and plaintive moods of blues songs are thumping with a new popularity in Tin Pan Alley these days and nights as the indigo tunes go steadily bounding into a boom period they haven't experienced in 10 years.

8-11-40

The last popular trend for the blues and its step-child, the boogie-woogie, began in 1919, the melancholy composers recall. It ended, ironically, with the depression of 1929-30.

B'ham, Ala.

But, with sheet and record sales of blues prospering again, the composers have lost the pangs of frustration they had over the past decade when Jack Teagarden and his famous blues band played "Makin' Friends" with its—

"I'd rather drink muddy water,
Lord, sleep in a hollow log,
Than be up here in New York,
treated like a dirty dog."

The record business is up 50 per cent over last year's average sales with Louis Armstrong's rendition of "~~Potato Head Blues~~" and Muggsy Spainer's version of "Dipper Mouth Blues" vying with such old favorites as W. C. Handy's "St Louis Blues."

Teagarden began to go back to the blues 15 years ago when, as a sultry trombonist with Paul Whiteman, he and Glenn Miller wrote "Basin Street Blues." He remained stubborn, organized a band and kept the blues as his theme music. Now his patience is being rewarded with his band riding on the swift upbeat with the blues.

"The blues were certain to come back," Teagarden says, "Because they are America's only folk music and with no debt to European influences. They started in the deep South and were popular there long before they were even known as 'the blues.'

"In the early South before the War Between the States there were work-songs, 'slow drags,' 'over-and-overs,' 'stomps' and 'reels.' There were, in the beginning, slow blues and fast blues; melancholy if the singer was melancholy, happy if the singer was happy. For they were made up as the troubador went along, and expressed his mood of the moment."

Handy ~~who~~ came to Tin Pan Alley after the triumphs of his first three blues — "Memphis Blues" (1912), "Jogo Blues" (1913) and "St. Louis Blues" (1914)—is a music publisher today, but continues to write songs.

"When I arrived in New York first that was after 'St. Louis Blues'—I was just a frog they was fattenin' for the chickens. I was walking around Tin Pan Alley with both eyes blind.

"My 'Memphis' and 'St. Louis Blues' were doing all right, but the 'Jugo Blues' wasn't doing so good because it was such an unfamiliar strain that few orchestras could play it.

"Blues are a three-line verse or the multiple of that, or a 12-bar strain or the multiple of that. That is the old folk blues, the original blues, and the form in which I write.

"White blues writers are inclined [illegible]hetic blues, leaving out the A[illegible] tonalities. There are excep[illegible] such as a pair of white writers who, in the same year I wrote 'St. Louis Blues,' wrote 'The Dallas Blues' in the perfect Negro tradition.

"Blues also can be sort of half-breed. For instance, 'A good man is hard to find' has blues lyrics, but the music isn't blues. Also, you can't always be sure what will make a blues a hit. My 'Yellow Dog Blues' wasn't a popular number until I put in that passage with the laughing trombone."

Although blues are a definite form of music, as distinct from being merely a style of playing music such as are swing and jazz, much has been added both to their original and current popularity by the way they have been played or sung.

Handy thinks Abbie Mitchell is the top blues singer of today because she has a voice that will move with ease from scat to spirituals and therefore has a range that falls easily into the mood of the blues.

And, he is also ardent in his praise for Dinah Shore, a Winchester, Tenn., via Nashville, singer. When she appeared recently on "The Chamber Music Society of Lower Basin Street" program which is a tongue-in-cheek idea to poke fun at dignified symphony programs, Handy was guest of honor. So she sang his first hit, "The Memphis Blues."

"Miss Shore," Handy said feelingly, "that song never was really sung before."

Ted Lewis' singing of "St. Louis Blues" sold 3,000,000 copies when he put it on a record.

It isn't necessary for a number to be called "the so-and-so blues" by title to be an authentic blues, nor is it unusual to hear a popular number played in the blues idiom throughout.

Thus the current favorites in this revived wave of the indigo songs—"In the Mood," "Tuxedo Junction" and "Easy Does It"—are all authentic blues. And another which is coming up in the same groove, "Slow Freight," is winning a following for Bobby Byrne and his band, who introduced it; just as "Oh Johnny Oh" — which is definitely not a blues!—did for Orrin Tucker and the fetching Bonnie Baker.

Other popular modern numbers, "Darn That Dream" for instance, which are properly ballads, are generally played in the blues style such as the excellent one arranged by Benny Goodman.

But, this new wave of blues is bringing back into the spotlight many of the ancient songs such as one of the earliest recorded blues, "Joe Turner." Its lyric started like this:

8-11-40

"They tell me Joe Turner's come
and gone, oh Lordy! Got my
man and gone."

Joe Turner, incidentally, was a Tennessee deputy sheriff who came to take the boys off to the chain gang. In his blues the "Oh Lordy" fills in the break, or the jazz. As the blues, in the early days, spread and became more widely known, and the singer did not have to make up the lyrics as he went along, the singer used the break to ad lib with his voice or instrument, and each would wander in any improvised musical pattern it pleased.

In the beginning "the jazz" was confined to these breaks, but in New Orleans about 1895 Willie G. "Bunk" Johnson and Charles "King" Bolden seized upon these improvisations with enthusiasm, and the blues progressed from being not only a definite form but also an imaginative style of music.

In this new wave, the younger band leaders are not sticking too closely to the traditional blues form. Howard Woods' youthful orchestra, among others, is even putting the blues structure into its playing of popular songs by taking the first four bars of an eight-bar strain and repeating them behind the second four bars.

It makes W. C. Handy wonder what in tar~~nation his world of blues is coming to, that is besides its new picnic of prosperity.~~

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# AMONG NEGRO MUSICIANS

Plaindealer

## Chicago Convention, Exposition Program Awaited

8-9-40

(By Orrin Clayton Suthern, II, for ANP)

Kansas City, Kansas!

The city of Chicago, like many another city during the past year, has taken its music very much for granted with little thought concerning what is being produced or the talents of those producing the music. While it is true that hardly anyone will admit not knowing of the great Anderson, the persuasive Robeson, or lately that fledgling Flagsted, Dorothy Maynor, there are hosts of fine artists, composers, and executants, who, but for their color, and lack of a white manager, and the disinterest of their own people (certainly not lack of God-given talent) are fighting a losing battle for the privilege of being heard by their own people.

From its very inception, the National Association of Negro Musicians has fought for the support of the Negro musician, both the composer and the performer. It has waged a battle for the recognition of Negro folk music and the compositions of Negro composers. It has given scholarships for composition and music study; and many of the recipients of the aid awarded rank among the fine names of music today. We call to mind the Marian Anderson herself; Wm. L. Dawson of Tuskegee; Florence B. Price; J. Harold Brown. To many of the younger artists the NANM has been the means of their being heard in the artistically sympathetic halls of the leading institutions of music. We are reminded of the pianists; Todd Duncan, Ann Brown, Catherine Van Buren Louise Burge, Eddie Matthews, extraordinarily well prepared singers; Bernard Mason and Louis Vaughn Jones

Gertrude Martin, gifted violinist; all these and others have appeared under the aegis of the NANM.

Now for the third time in its history the association has chosen the city of Chicago for its convention. Here from Sunday, Aug. 18 through Friday, Aug. 23, the attention of the musical elite, the musical tyro to veteran concert star, will be centered for a period of study, inspiration and reflection upon the problems of the music world. All Chicago will have an opportunity to see what the Negro musician is accomplishing for himself, and hear what type of music he is making for the benefit of his fellow-man.

All meetings will be open to the public with the morning devoted to speakers on pertinent subjects such as "The Discovery and Fostering a Talent for Composition and the Procedure for Publication" by the eminent Chicago composer Mrs. Florence Price; "Modern Trends in Band and Orchestra" by the conductor of the famed Du Sable High School band, Capt. Walter Dyett. The round table conferences will be led by such authorities in their fields as Dr. Clarence Cameron White — recreational music; Cleota Collins — voice; Elmure Simpson — accompanists; Clarence Wilson — school music. Speakers from the other group will be represented by Dr. Helen Howe — director of Music for the Chicago school system; Mack Evans — director of the University of Chicago choir.

Of music there will be a plenty. Each evening music making of all kinds and descriptions will take place by performers from all over these United States. The two nights devoted to branches will be most interesting since each branch will endeavor to send its finest musicians to represent it. In addition there will be a half hour of music daily just after lunch exhibiting talent not appearing on other and more formal programs.

Mrs. Florence B. Price, the noted composer, will be honored for her accomplishments in the field of composition on the Thursday evening honor program. At this time a concerto arranged by Mrs. Price for three pianos will be the highlight of the evening.

More interesting to the musicians than the laymen will be the hours devoted to the new talent brought before the convention and the new compositions to be presented in many cases by the composers themselves. While it is notably the case that a new composition does not always profit by being exhibited by its originator there is undoubtedly a thrill at being present at the hearing and possibly the first performance of a brand new brainchild of a composer. Usually one of the convention's finest moments.

8-9-40

Finally the program which tops all others for sheer artistry and inspiration, the zenith of the conclave—national artists night at the American Negro Exposition when musicians who have won the acclaim of the country at large through recitals and concerts before recognized critics, have the opportunity to present the fruits of their experience and talent before their colleagues of the music profession. And this year is not an exception. For the first time a piano ensemble team, Pierson and Love of Kansas City, Kansas, will share the program with the vocal artistry of Aubry Pankey, baritone; Etta Moten, charming star of screen, radio, and stage; contralto of excellent attainments; and Orrin Suthern, II, organist, your columnist. Thus the National Association of Negro Musicians is making a bid for the support of all Chicago, and if Chicago puts the stamp of its approval on these assembled here in the interests of finer music everywhere, then the association will find little trouble in plotting its course toward eloquent commendation elsewhere.

MUSIC - 1940

# Dorothy Maynor to Sing Tuesday for Pension Fund

A special Philharmonic-Symphony concert will be given next Tuesday evening for the benefit of the orchestra's pension Fund at which Dorothy Maynor, Negro soprano, will be soloist, in addition to the concerts regularly scheduled for Sunday, Thursday and Friday. The week will also mark the resumption of the Philharmonic's Young People's Concerts under the direction of Rudolph Ganz who has succeeded to the post left vacant by the recent death of Ernest Schelling.

Miss Maynor will sing three arias at the Tuesday Pension Fund Concert: "L'Amero saro costante" from Mozart's "Il Re Pastore." "Leise leise" from Weber's "Freischuetz,' and "Depuis le jour' from Charpentier's "Louise." The purely orchestral numbers will be the "William Tell" Overture of Rossini Dohnanyi's Suite, "The Veil of Pierrette," played for the first time by the Philharmonic, the Weber-Berlioz Invitation to the Dance, and "Under the Spreading Chestnut Tree," by Weinberger.

1-12-40

*First New York Performance*

Ernest Hutcheson, soloist on Thursday evening and Friday afternoon, will be heard in the MacDowell Piano Concerto No. 2 in D minor. The remainder of the program includes old and new music: Haydn's Symphony in F minor, "La Passione;" Dohnanyi's Symphonische Minuten; and three excerpts from Berlioz's "Damnation of Faust."

The Dohnanyi work, a comparatively recent composition, will have its first New York performance at this pair of concerts. It is in five movements, entitled respectively Capriccio, Rapsodia, Scherzo, Theme and Variations, and Rondo.

Next Sunday afternoon brings an all Schubert program consisting of a Set of Dances for Strings, the Second Symphony in B. flat major, and the Seventh Symphony in C major.

The Young People's Concerts, postponed after the recent death of Ernest Schelling, will be resumed next Saturday morning under the direction of Rudolph Ganz, the distinguished conductor, educator and pianist, who has suceeded to the post. Saturday will mark the second of the Saturday morning series this season. The remaining four are scheduled for February 17, March 2, April 13 and May 4. On the following Monday afternoon, at 3:45, after school hours, the new elementary series will begin in Town Hall. The second and third of the Town Hall concerts will take place on February 19 and March 4.

Programs for the Young People's Concerts of January 20 and 22 will be announced very shortly.

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Michael Caputo

Times 1-14-40 New York

The young Negro soprano, Dorothy Maynor, discussing her program with John Barbirolli in preparation for the Philharmonic-Symphony Pension Fund concert this week.

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# MUSICAL TREND OF 1940 SEEN IN RECORD OF 1939

Tribune 1-14-40

## 90 Songs on Hit Parade

Chicago

## "Deep Purple" Leader.

Ill.

Some indication of the direction the musical muse is blowing may be gained by examining the record of melody and rhythm in broadcasting during 1939 An analysis of Hit Parade statistics reveals quite a lot about the musical tastes and preferences of young America—or should it be young dancing America?

Ninety songs [out of a possible 520—ten each week] made the Hit Parade. Only 15 reached first place. Peter De Rose's "Deep Purple" got the highest rating of the year. It was in first place for seven weeks, and in second place once. But "Beer Barrel Polka" was the tune most often played. It got 16 airings, but never reached the top.

"My Reverie," which was in top position the last seven weeks of 1938, remained there for one week in 1939, setting a record for first place. This is the Debussy melody "Reverie" as streamlined by Larry Clinton.

*"Oh, Johnny Oh," Clicks.*

"Oh, Johnny, Oh," 22 year old ditty repopularized by Bonnie Baker with the aid of Orrin Tucker's orchestra, is currently in the Hit Parade. Miss Baker and Tucker, heard nightly over W-G-N-MBS from the Palmer House, have recently been signed as extra attractions on the Hit Parade.

Bea Wain, Barry Wood, and Mark Warnow, continue as the regulars on this show.

The No. 1 song hits of the year and times at the head of the list: "Deep Purple" and "Over the Rainbow" [7]; "Jeepers Creepers" and "South of the Border" [5]; "And the Angels Sing," "Wishing," "Stairway to the Stars," and "Moon Love," [4]; "Scatterbrain" [3]; "Heaven Can Wait," "Our Love," "You Must Have Been a Beautiful Baby," [2]; "My Reverie," "Day in-Day Out," "Blue Orchids" [1]. Selections are based on sheet music, record sales, requests to orchestra leaders, and number of times played on the air.

*What Trends—If Any?*

The year appeared to indicate—if one may judge by this record—that swing stuff is a bit on the wane; that melodic music is in favor, that tricky titles and words get the ear of a lot of listeners and that the music of the masters [Debussy and Tchaikowsky among them] are quite acceptable in modern dress to the younger generation.

One of the interesting musical experiments of the year was that conducted by Meredith Willson on the Good News program. Willson commissioned a group of American composers to write selections in the classical vein. Among these were Sigmund Romberg, De Rose, Ferde Grofe, Harold Arlen, Dana Suesse, Duke Ellington, Morton Gould, Vernon Duke, Louis Alter, and others.

In addition to developing a new stock of better music for orchestral use, this experiment seemed to demonstrate that American composers are capable of turning out the type of music—light classics—in which the available supply is pretty badly overworked.

*New Type of Radio Music.*

After years of borrowing music intended for the operatic and concert stage and other musical purposes there seems to be developing just a trace of a trend in radio of writing [and using] music specially suited to this new medium.

Instead of using hackneyed music long used for transitions in movies, radio is developing and codifying new music to provide musical backdrops and bridges for various kinds of radio productions. Many musical directors today provide original musical settings and scenery for the radio productions.

Another point of view on radio music comes from Don Pedro, lyric tenor and violinist, heard at 10:30 a. m. Mondays thru Fridays and at 1:30 p. m. Sundays on W-G-N. Public taste is showing considerable concern with classical songs and Latin American ballads, he says.

Don Pedro finds in his mail many requests for classical and semiclassical selections. And South American songs are always accorded a warm reception, he said. Pedro is now in his fifth year on W-G-N.

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Atlanta Ga Constitution
March 8, 1940

# BLUES AUTHOR TO AID AT MUSIC FESTIVAL

FORT VALLEY, Ga., March 7. (AP)—The author of "St. Louis Blues," W. C. Handy, will be a judge at the annual musical festival at Fort Valley State College April 8.

Officials of the Negro school made the announcement today simultaneously with word the festival would be two days later than previously planned.

Negro secular folk songs will feature the program, together with performances by old-time negro musicians on such instruments as banjo, fiddle, guitar and mouth organ.

### POPULAR

**Katie Went to Haiti** (Leo Reisman; Victor). Gertrude Niesen does about as well by this Cole Porter frolic as Ethel Merman does in the show, *Du Barry Was a Lady.*

**Darn That Dream** (Tommy Dorsey; Victor). Mr. Dorsey does about as well by this de Lange ballad as Benny Goodman did in the (late) show *Swingin' the Dream.*

Time 1-8

**I've Gone Off the Deep End** (Mildred Bailey; Vocalion). Torch-song-of-the-month, Bailey-of-the-month.

**Between 18th and 19th on Chestnut Street** (Will Osborne; Varsity). A dusky novelty of particular interest to Philadelphians who do and do not know they have a darktown.

**I Hear a Dream** (Joe Sudy; Bluebird). Best recording of the best tune in *Gulliver's Travels.*

**Walter Winchell** (George Clark; Varsity). A Calypso tribute from "The Duke of Iron," comparable to "The Lion's" recent bow to Bing Crosby (TIME, July 10).

**I Ain't Gonna Give Nobody None of My Jelly Roll** (Eddie Condon; Commodore Music Shop). Unflagging attack by a good new band on a good old song.

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# Tuskegee President Leads Sponsors For Calvin Sisters

Daily World 1-14-40 Atlanta, Ga.

NEW YORK—(C)—The president of Tuskegee Institute, Dr. F. D. Patterson heads the distinguished list of patrons for the Fourth Recital of the Calvin Sisters. Bernice and Dolores, which is being sponsored by the Howard university club of New York on January 14.

Among the first patrons who enrolled were President W. J. Hale of A. and T. State College, Nashville, Tennessee; President D. W. Dogan of Wiley College, Marshall, Texas; Attorney Raymond Pace Alexander, Philadelphia, Pa.; Mr. N. D. Edwards of Prairie View, Texas; Editor W. P. Dabney, Cincinnati Ohio; C. A. Scott, Atlanta; G. W Cox and R. N. Harris, both of Durham.

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Tampa, Fla. Tribune
December 15, 1940

### NEGRO SPIRITUALS

A program of negro spirituals will be presented at the First Congregational church tonight at 7:30 o'clock. This will be followed by an address by M. J. Mackler, Tampa housing authority director, who will tell of Tampa's slum clearance program.

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# Pennsylvania Urged to Honor Marian Anderson

Afro American 1-13-40 Baltimore, Md.

PHILADELPHIA — Citing her outstanding contribution to art, Miss Marian Anderson, noted singer, for the second time during the month, was recommended for an award, when the Philadelphia Music Council approved a resolution, Thursday, urging Governor Arthur H. James to select her for a coveted Pennsylvania State Merit Medal.

The governor will announce the winners January 10. The resolution was approved near the close of the all-day session at the Mercentile Hall. Earlier, Miss Anderson was recommended by for Philadelphia Youth Council for the coveted $10,000 Bok award given annually to a Philadelphian.

**Listed with Mrs. F.D.R.**

A local daily newspaper on Wednesday listed Miss Anderson as one of the eight most outstanding women in the world, others are: Mrs. Roosevelt, Queen Elizabeth of Great Britian, Queen Wilhelmina of Holland, Brenda Frazier, Vivien Leigh, Carmen Miranda, and Alice Marble.

The paper selected the noted singer "because her superb voice has finally been accorded the honors it deserves. And for her dignity and good taste when confronted with a set of most uncomfortable circumstances."

**Suggested for Bok Award**

Miss Anderson, noted contralto, and often acclaimed the owner of the "greatest voice in the world," has been suggested twice for the coveted Bok award bestowed annually on the Philadelphian who contributes most to the city during the year. The award will be made in March.

This is the first time in the history of Bok presentations that a colored person has been mentioned as a possible candidate for the award.

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# THE CARL DITONS FETED WITH DINNER

Call 1-13-40 Kansas City, Mo.

NEW YORK.—(ANP)—The Harlem Press club of the Colonel Young Memorial Foundation, Inc., held its first centennial dinner Saturday night, in the West 138th street Y. W.C.A. building in honor of Mr. and Mrs. Carl Diton, musical pioneers of national prominence, the former for his contribution in the national concert field and for his fostering and development of young musicians, and the latter for her concert managerial achievements including such artists as Harry T. Burleigh, Roland Hayes and Marian Anderson.

Congratulatory telegrams and letters were received from leading southern educators as far west as Texas and from members of the faculty of the Institute of Musical Art.

After the repast, the guests were conducted to the recital auditorium where a concert was given by products of Oberlin conservatory, the Institute of Musical Art and the Julliard Graduate school.

Proceeds went to the furthering of a permanent music school, the Azalia Hackley Temple of Music, which bears the name of the Negro race's greatest musical benefactors.

The foundation is conducted primarily by two thoroughly trained capable workers, A. Merrall Willis and Edith Baker.

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Nashville Tenn Banner
January 12, 1940

# Boy Baritone To Sing at Fisk

Bobby Parks Cossey, fourteen year-old American Negro baritone of Berkely, Calif., whose voice has been widely-acclaimed, will be presented in concert Sunday afternoon at 3 o'clock in Fisk Memorial Chapel at Fisk University.

Bobby, whose last name is pronounced "Co-say," has been instructed by his father, Prof. R. H. Cossey, a composer and music arranger, since he was 6 years old. He has amazed musical circles with his singing for four years, first as a tenor and, since last spring, as a baritone. The young Negro's voice is rapidly progressing to the lower ranges, his father said.

The boy sings in seven languages, German, French, Italian, Russian Spanish, Latin, and English. His Sunday concert will include selections in all of these but Latin. The program includes two selections by Schumann, three by Schubert, an aria from Verdi's "Rigoletto"; a number by Stephen Foster, Mexican and Russian folk songs, and a number of Negro spirituals arranged by the youth's father, who accompanies the young singer.

The public is invited to attend the concert, for which there will be no admission charge. Bobby has been presented in several concerts in Middle Tennessee within the past two months, and a tour that will take him through the South, to the West Indies, and to South America is being planned.

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# Maynor Meets Princess Juliana at White House

DEC 28 1940

Journal and Guide
Norfolk, Va.

WASHINGTON, D. C.—(ANP)—Miss Dorothy Maynor and a half dozen leaders were guests at a reception given for them by Mrs. Eleanor Roosevelt here last week. The reception was held in the Blue Room and the Crown Princess Juliana of the Netherlands was present. The meeting was incident to the Library of Congress book exhibit, music and art festival commemorating the proclamation of the 13th amendment to the constitution.

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# Basin Street, The Birth Place Of Orleans Jazz, Is No More

News 2-7-40 Birmingham, Ala.

BY AUSTIN BOYLE

NEW ORLEANS — (AP) — Basin Street, that tuneful thoroughfare which helped spread New Orleans jazz music over an astonished world, was hearing its bluest notes today.

The carpenters were getting in the hottest licks; the musicians and the life that made the old street famous long have gone.

After removing 817 Negro families from the antiquated dwellings, the New Orleans Housing Authority was beginning construction of its Iberville project for white families.

The area from North Robertson Street to Basin Street and from Iberville to St. Louis Streets, known as the "old restricted district," will be included in the project, said Alvin Fromherz, executive director of the authority. Many of the buildings on the site were connected with New Orleans night life for a century or more.

From the barrel houses and the honky tonks, and the more glittering pleasure palaces, came the earliest jazz music, derived from Scott Joplin rags, Negro blues and New Orleans parade tunes.

Buddy "King" Bolden, whose notes could be heard across the Mississippi River when he was going right, and who began a procession of famed New Orleans trumpeteers now headed by Louis Armstrong Louis Prima and "Wingy" Mannone played there.

Associated with him in parade bands were Sidney Bechet, still going strong up North; Jimmy Noone, Johnny Dodds and Picou (no other name is known) whose celebrated clarinet part from "High Society," a New Orleans marching tune, still is a test piece for aspiring clarinetists.

The "district," now condemned to cleanliness and godliness, first heard such numbers as "Livery Stable Blues," "He Rambled Round the Town Till the Butcher Cut Him Down," "Careless Love Blues," "Cannon Ball Rag," and, of course, the "Basin Street Blues."

Among the musicians was Clarence Williams, who celebrated a famous Basin Street manse in "Mahogany Hall Stomp." There was mahogany in those days, and plush and cut-glass chandeliers, all sadly vanished now.

They used to stretch a canopy from the entrance to the curb at some of the places. The story has persisted for years that a central American revolution was hatched in the establishment of "Countess" Willie Piazza. There was a pianist there named John the Baptist.

In Tom Anderson's annex played Jelly Roll Morton, called the "Dizzy Dean of Music," who wrote the King Porter Stomp and Milneburg Joys, among other tunes famous to hot-music collectors.

They're all gone now. As Bessie Smith sang later in "Gimme a Pigfoot:"

> "Check all your razors and your guns,
> "We're gonna be wrastlin' when the wagon comes."

MUSIC - 1940

TOWN HALL—NEXT WED. EVE., FEB. 28, at 8:30

# DOROTHY MAYNOR

# HOUSE SOLD OUT

2-25-40

**ARPAD SANDOR** at the *Steinway*

Mgt. Evans & Salter

# DOROTHY MAYNOR WINS PRIZE

2-25-40

BY unanimous vote, Dorothy Maynor, Negro soprano, was selected as the winner for 1940 of the Town Hall Endowment Series Award by the Town Hall music committee, Walter W. Naumburg, chairman. The award is made each season to the artist under 30 years of age whom the New York music critics and the committee consider to have given the outstanding performance of the year at Town Hall, the critics cooperating by suggesting candidates for the honor.

Miss Maynor, who is the third recipient of the annual award, will thereby be granted an appearance in recital on the Town Hall Endowment Series next season. It happens that she is participating in this year's series as well, having been chosen to replace Georges Enesco, this Wednesday night, in consequence of the fact that the Rumanian violinist was forced to cancel his American tour due to ill health.

* * *

Until she sang at a picnic given by Serge Koussevitzky for his men of the Boston Symphony Orchestra and their guests last August during the Berkshire Symphonic Festival, Miss Maynor was unknown to the public. Her singing on that occasion and at her debut recital in Town Hall in November definitely established her as one of the most gifted vocalists of the younger generation.

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Wednesday

Dorothy Maynor, song recital, Town Hall, 8:30 P. M. Benefit of Town Hall Endowment Fund.

Invocation, from "Radamisto"; Care Selve ........................Handel
Im Herbst; Lotusblume..............Franz
Meerfahrt; Feldeinsamkeit; Meine Liebe ist gruen ..........................Brahms
Beau Soir ...........................Debussy
Guitarre et Mandoline...............Grovlez
Chanson triste .......................Duparc
Aria from "Louise"...............Charpentier
Group of Negro spirituals
Stresa ......................Walter Watts
Sea Shell..........................Carl Engel
Tell Me, Thyrsis.....................Nordoff

2-26-40

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# Jules Bledsoe Called Fore-Most Baritone

By CARL DITON

2-26-40

NEW YORK—(A N P)—Jules Bledsoe, the original "'Ol Man River,' returned to Town Hall Sunday in a recital that easily stamped him by virtue of his experience and natural vocal and interpretive gifts the foremost operatic baritone of the Negro race.

In Italian, Mr. Bledsoe sang Bonoccini's "Per la gloria d'adoravi," Beethoven's "In questa tomba", superbly done, Mozart's "Non piu and rai" from "Nozzee di Figaro,' and Donizetti' "Ah! non avea piv lagrime" from "Maria ci Rudenz."

In much les distinct French, the artist sang de Fontenailles "Rondel," D'Indy's "Lied Maritime," Debussy's "Mandoline" (which to be repreated), Duprac's "Chanson triste" and Fourdrain's "Chevauchee Cosaque."

Sibelius' "War Song of Tyrtaeus," Dvorak's "Biblical Song," and the singers own splendid "Pagan Prayer" were set apart as a group for the ill-fated countries and peoples of the world, concluding with Cherniavsky's "The Kaddish of My Ancestry."

The recital came to an end with th inevitabl group of spirituals.

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# Says Company Has Made Huge Fortune

## Further Charges That Music Was Taken From Him

1-27-40

NEW YORK, Jan. 26—Perry "Mule" Bradford, famous songwriter of the past decade, has filed suit for $5,000,000 naming American Society of Composers, Authors and Publishers and the Southern Music Publishing company as defendants.

Bradford charges that his songs and catalogue, allegedly being used by Ascap, were obtained through permission granted by the Southern Music company. He charges further that the Southern Music company was not duly authorized to grant use of his songs and catalogue to American Society Composers and Authors. According to Bradford the Southern Music company granted him a small loan on Dec. 3, 1930 and in 1935, five years later they foreclosed at a "private sale."

Bradford claims that ASCAP listed his catalogue as belonging to the Alfred Music company back in 1932 when they were only selling the orchestration to one of his songs

Bradford's case is being handled by Shafter and Shafter who filed suit and received an answer through Ascap's lawyers, Schwartz and Froelich, January 18. Bradford's attorneys are being assisted by Atty. Lester Taylor, personal reprsentative of Bradford publishers for years, who made the research to build up the case.

**Claims Fortune**

Bradford claims that several fortunes have been made off his numbers through radio and stage contracts. When numbers are played over the air and in theatres and dance halls the operators must pay ASCAP for the privilege and it is royalty on this revenue that Bradford claims due him.

From testimony it appears that Bradford has contacted the broadcasting companies, hotels, movie and dance halls requesting the discontinuance of use of songs carried in the Bradford company catalogue.

Just what steps the former will take was not learned but it is stated that lawyers for the plaintiff have received encouraging replies.

Bradford further charges that ASCAP has denied him membership in the organization despite the fact that he has over four hundred songs on the market. Information gotten indicates that a writer must have five published songs that are being plugged to gain membership in the association.

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# Fred L. Work, Music Composer, Gets Recognition

Nashville Globe

Nashville, Tenn

1-12-40

Information reached Nashville this past week that Prof. Fred L. Work has gotten a high recognition as a composer, due to the fact that his recent compos tion "Suite Negre" has been accepted by the Philadelphia Symphony Orchestra to broadcast during the coming season.

Mr. Work is a native of this city and is the director of music at the Manual Training School in Bordentown, N. J.

The Philadelphia Tribune, in a recent issue, released the fact and the Nashville people got the information through that publication. He was a member of the firm of Work Brothers, and had the original writing and music arrangement of a number of Spirituals that were used for many years. His Nashville friends are congratulating him on this new honor that he has won.

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# Virginia Decides To Adopt Bland's Song

WASHINGTON, March—(ANP)—The long debated subject of a state song for Virginia came to an end in the state legislature Thursday night, when it was voted to accept James Bland's song "Carry Me Back to Old Virginny" as the state anthem.

Only one change was made and that was when purists changed the word "Virginny" to "Virginia" in deference to demands made by objectors. Bland was a Negro.

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# Marian Anderson's Recital Aids Students

When Miss Marian Anderson again lifts her voice to song in the Academy of Music, some fortunate student of the South Philadelphia High School for Girls may benefit through a university scholarship.

In a project endorsed by the NAACP, through Dr. Harry J. Greene, president of the local chapter of the NAACP, the Alumnae Association of the high school plans to set up a scholarship fund. They have acquired a bloc of 500 orchestra tickets at $2.85 each for Miss Anderson's concert, May 23, at the Academy of Music.

From each ticket sold, one dollar will be added to the Dr. Wilson Memeorial Scholarship Fund. From this a Negro girl may benefit in the form of a university scholarship.

The public has been asked to aid the school in this project by sending either a check or money order for their tickets to: Miss Grace Kurtz, South Philadelphia High School for Girls, 2101 South Broad Street.

Raleigh, N. C., News & Observer
February 25, 1940

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# NOTED NEGRO SOPRANO WILL SING IN DURHAM

## Dorothy Maynor, New 'Find' in Concert Field, to Give Recital March 14

Durham, Feb. 24.—Dorothy Maynor, Southern-born Negro soprano and widely acclaimed as a new "find" among American solo artists, will be presented in recital at the B. N. Duke Auditorium, North Carolina College for Negroes, here on the night of March 14. The concert, which will begin at 8 p. m., is under the auspices of the Durham alumni chapter of Hampton Institute.

Born and reared in Norfolk, Va., Dorothy Maynor rose from an unknown soprano to soloist with the Boston Symphony within a space of two months. The music critic of the New York Times, after hearing her in recital, declared that "one of the outstanding voices of the day has been brought to light."

At 14, she entered Hampton Institute, where she received her first vocal lessons and a few years later toured Europe with that college's famous Negro chorus. She had planned to become a music teacher, but friends and artists who heard her persuaded her to enter the concert field.

The local alumni group is sponsoring the recital in the interest of its scholarship fund. A special section will be reserved for white per-

# JULES BLEDSOE takes a swing at

# .:. NEGRO ACCOMPANISTS .:.

## singer says most of them are 'music hogs'

NEW YORK CITY, Feb. (ANP)—Jules Bledsoe, considered by critics both in this country and abroad as one of the world's most magnificent baritones, gave his analysis this week to a question which has been controversial among music lovers for a number of years: "Why does the Negro artist employ white accompanists?"

Describing the question as "one loaded with dynamite and one which he would prefer not to discuss," Mr. Bledsoe, in an exclusive interview, said that he had had to answer it many times since his highly successful Town Hall recital here on Jan 28, at which time he gave a brilliant performance despite the fact he sang over a heavy cold. On that occasion, the artist used Sanford Schussel, white, as his accompanist.

The utilization of Mr. Schussel was all the more noticeable in Mr. Bledsoe's case since at his last Town Hall recital, he employed Carl Diton, well-known in Negro music circles, to accompany him.

Stating that almost ithout exception, Negro artists appearing on the concert stage at the present time—such artists as Marian Anderson, Roland Hayes and Dorothy Maynor—use white accompanists, the noted baritone said that he knew that he would be wrong if he tried to answer the question "and if I don't try to answer, I'm still wrong.

Evasion, he went on, is not always the wisest course and surely not always the most honest and straightforward. There could be only two reasons possible for this state of affairs, he said, firstly, prejudice against Negro accompanists and secondly, the superior facility of the white accompanists.

"The first premise we will dismiss," Mr. Bledsoe observed, "I always felt that I had an enemy in the camp. There were instances when Mr. Diton would play out phrases too long for anything that breathed but a camel, thus always placing the singer on trial, seeing just how much punishment the singer's art and wind could stand playing bad notes in songs he didn't like.

"This attitude on the part of the disappointed Paderewski and the overlooked Caruso is unbearable," the artist continued.

"Accompanists, like critics, need some milk of human kindness in their hearts and some good, old fashioned mother wit in their heads. A good accompanist must be a good friend, otherwise there is poor collaboration."

Mr. Bledsoe stated that he had been reliably informed that one young pianist who accompanied a well-known singer at a recent Harlem recital not only played so loudly that the singer had to struggle to be heard, but also deliberately refused to observe convention and the established rule of platform etiquette by leaving the stage before the singer.

"I must draw attention to the fact that Miss Olyve Jeters plays warmly and beautifully for that lovely singer, Mrs. Charlotte Wallace Murray. Dr Melville Charlton is a splendid accompanist, but devotes himself mainly to church work.

"I am certain," the singer stated, "that there are cases about which I do not know. Naturally one can only deal with known material.

"Here let me pay tribute to that great host of wonderfully equipped Nego instructors and musicians who are showing the way to black youth of our country in their respective ways. God speed the day when the black man's fingers will rise to heaven in holy union with the black man's throat!"

The Negro pianist, the artist commented, has ample technique but has only considered accompanying as a secondary art, or "as one might say, something to fall back on when all else has failed."

There has not been that conscious direct purpose towards becoming a great accompanist," he declared.

### Diton 'An Enemy'

"There has been no such burning desire. The average Negro pianist has thought only of starring in his own right. Then, too, there has not been the opportunity for him to get the experience as most avenues of attaining such experience are closed to him. It is only very recently that doors have been forced open to admit the Negro singer into the sanctum-sanctorum of concert and opera. The Negro accompanist is yet to come into his own."

Among the exceptions to this failure on the part of Negro accompanists, Mr. Bledsoe names William Lawrence and the late Percy Parham, both of whom tired of playing second fiddle and tried careers of their own.

"This proves my contention," the singer commented.

"When I first started out in the concert field," he continued, "I used white accompanists, but in recent years, I have tried to employ those of my own race. My latest attempt was in employing the services of Mr. Diton. I am sorry to say that he was not an exception to the rule."

He declared that he could never tell beforehand whether Mr. Diton would give a cold, inaccurate performance or not.

### No Real Desire

"Despite my generous treatment as without foundation," Mr. Bledsoe commented.

### Would Use Negro

"I am certain that every one of the artists in question would gladly employ an accompanist of his own race if one could be found who was as fully prepared for his line as the artist to be accompanied."

Mr. Bledsoe admitted at this point that there might be a slight tendency at snobbishness on the part of the artist, but not enough to go out of the race to employ a white accompanist.

"Now we will examine the second premise," he continued.

"The natural process of elimination and the survival of the fittest are just as immutable facts in art as they are in life itself. There can be no doubt that the white pianist has, through years of association and purposeful planning and directed effort, gained a very deep insight into song literature.

"The fact that all Negro singers have to spend years in white studios studying the white man's music under white vocal masters, to the accompaniment of a white pianist, has some weight."

Every vocal master, the singer explained, either plays himself or has an expert pianist who knows intimately all great music written for voice and has a firm grasp of the true meaning and mood of the music regardless of the language employed.

"These pianists," Mr. Bledsoe declared, "have trained for this and have made it their avocation, their chosen career. They have worked as hard at the art of accompanying as the solo artist has in his field. The understanding of the vocal text, no matter what the language, is as important to the pianist as to the singer."

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Johnson City, Tenn. Chronicle
December 13, 1940

## State College To Hear Negro Singers Tonight

The Jubilee Singers of A. and I. College, Nashville, gave a concert in Jonesboro High School auditorium last night under auspices of the county seat's Kiwanis Club and will appear at State Teachers College at 8 o'clock tonight.

The group has a national reputation among Negro singers and represents the second largest Negro college in the world. A. and I., situated in Nashville, has a student body of 1,500.

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Asheville N. C. Citizen
February 23, 1940

# Noted Negro Choir Wins Applause In 2 Concerts Here

## 'Wings Over Jordan' Group Pleases Large Audiences With Singing Of Favorite Spirituals And Folk Songs

The rich, toneful melody of 16 of America's favorite negro spirituals and folk songs rang through the new city auditorium last night as the famous "Wings Over Jordan" choir presented two well-rounded programs before large and appreciative audiences.

Capturing and passing on to their listeners the deep religious feeling embodied in the selections, the choir left little to be desired from the standpoint of a talented and sympathetic presentation and amply demonstrated the reasons for their phenomenal popularity on one of the Columbia Broadcasting company's most-listened-to features.

Highlight of the evening's performance was the singing of Olive Thompson, 22-year-old soprano, who drew thunderous applause in four solo numbers and in two duets with Williette Firmbanks, the choir's featured contralto.

The young soprano's voice, while showing evidence of insufficient training and tempering, was nevertheless the richest, most compelling and most genuine of the group. Its volume was tremendous and its tone quality rich and stirring. All this, coupled with the young singer's vitality and apparent absorption in her work, made her by all odds the favorite with the audience.

Her best number was "He'll Understand and Say, Well Done," a selection which has become a favorite with listeners to the choir's regular Sunday morning broadcasts, heard over WWNC and other CBS stations. She was also loudly applauded in "You Can Tell the World About This" and "I Want Two Wings to Fly Away," the numbers she sang with Williette Firmbanks.

Also featured on last night's programs were Martha Spearman, soprano, who captured a large share of the limelight with her rendition of "I've Got a Home in That Rock, Don't You See," and Paul Breckenridge, tenor, whose best offering was "I Want Jesus to Walk With Me."

The choral accompaniment was extremely well blended and co-ordinated, the bass section winning particular laurels for its fine performance.

The entire program reflected the guiding genius of Conductor Worth Kramer, believed to be the only white director in America to have achieved such superb results with a negro choir. Mr. Kramer directed the choir with the dexterity and sureness of a veteran pulling the strings in a marionette show. A composition of his own, "In the Kingdom of the Lord," proved one of the most popular of the evening, with Olive Thompson doing the honors.

The featured artists were introduced by the Rev. Glenn T. Settle, originator of the choir, who also gave a behind-scenes background over the loud-speaker system for numbers included on the first half of the program.

The two concerts here were sponsored by the United Colored Churches of Asheville, and the Phyllis Wheatley branch of the Y. W. C. A., with the Rev. E. W. Dixon, pastor of Hill Street Baptist church, as chairman of the committee on arrangements.

—J. A. S.

MUSIC -1940

# RECORDS: FROM AFRICA

## An Album of Authentic Music Made on Location—Recent Releases

By GAMA GILBERT

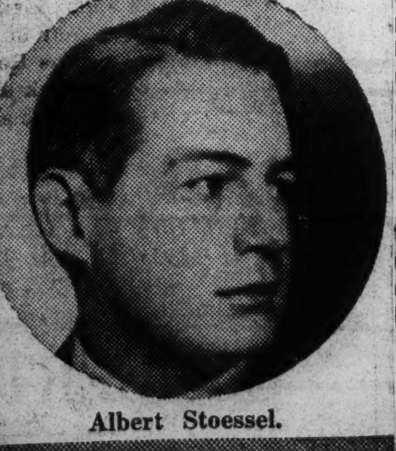
RECORD collectors who are looking for a stimulating and unusual addition to their libraries owe themselves a sampling of the Victor album (twelve ten-inch sides, $6.50) called *African Music—Rhythms in the Jungle.* The records were made in French and British West Africa by Mrs. Laura C. Boulton on the Straus West African expedition of the Field Museum of Natural History, Chicago. As anthropological documents they are especially valuable, for Mrs. Boulton has sought her material in regions that have been touched as little as possible by European and American influences. Thus the music and rhythms offered in the album are not only authentic but pure aboriginal expressions. Toward the understanding of these strange cultures, records are contributing the unique function of exact reproduction where notation on paper was almost impossible.

Mrs. Boulton trekked through the French Sudan, the British Cameroons and Nigeria, erecting her portable recording apparatus as often as she heard musical sounds. She found the natives cooperative. At first some refused point-blank to talk into the microphone. Mrs. Boulton recorded her voice and assured the natives that the playback was harmless. Yes, they replied, but the white man can fly in the air too, and he has dangerous secrets not known to the black men. Finally several boys were persuaded to sing into the "mike," and having emerged without casualty after hearing their own voices, the men and their wives ventured the experiment. After that, Mrs. Boulton's only problem was selection. From miles around, tribes came with their musical paraphernalia to sing and play for the strange metal ear that so miraculously heard and remembered everything.

The album contains war songs, songs of praise, wrestling songs, ceremonial songs, battle songs, lullabies, dances, and the rhythms of secret societies. One can only mention highlights of interest: the prodigious complexity and ominous excitement of the ubiquitous drums, beating a counterpoint that would stagger our cleverest swing drummers; the battle signals given on ivory horns that approximate the intonations of native speech, and are thus understood to all as an explicit language; the strangely expressive vocal gruntings in the *Orphan's Wail;* the Western World tonality of the music for the twenty-one-string harp of the French Sudan, and its purity of intonation; the variety of timbres of xylophones, flutes, bells, horns, musical bows and drums—far exceeding in this respect our own symphony orchestras. But these, of course, are merest hints; it is a fascinating and enlightening album.

Mrs. Boulton has written an informative leaflet for the set.

[illegible] New York N.Y.



Albert Stoessel.

tween strict imitation and free and sentimental paraphrasing of eighteenth-century style and forms. He has compromised by mixing both—with none too happy results. *Crinoline* is salon music. Well played, well recorded.

*Hadley: Concertino for Piano and Orchestra.* Eunice Howard, piano, with Victor Symphony Orchestra; Philip James conducting. (Victor, three twelve-inch sides, with *October Twilight* on fourth side, $3.50.) The concertino is respectable but not interesting music; "October Twilight," for orchestra, is more salon music. Performance and recording good.

Four Victor singles:

Some of the best of Lauritz Melchior's singing on records may be heard on a ten-inch ($1.50) of two Wagner excerpts: the *Forging Song* from *Siegfried* and the *Spring Song* from *Walkuere.* Assisted by the Philadelphia Orchestra under Ormandy.

Alexander Kipnis, the Russian-American basso, does two Lieder beautifully: Schumann's *Two Grenadiers* and Schubert's *Erlking,* of which the first is the better sung. Celius Dougherty at piano. (Twelve-inch, $2.)

Coloratura pyrotechnics are offered by Miliza Korjus, soprano, in the *Bolero* from *Sicilian Vespers* and the *Cavatina* from *Ernani,* both by *Verdi.* Accompanied by Berlin State Opera Orchestra, Bruno Seidler-Winkler conducting. (Twelve-inch, $1.50.)

Tito Schipa, tenor, and Mafalda Favero, soprano, are heard in the *Duet of the Cherries* from Mascagni's *L'Amico Fritz,* with members of the La Scala Orchestra under G. Antonicelli. Performance does not represent either artist at his best, and your library can do without this music. (Twelve-inch, $2.)

### In the Popular Field

Carmen Miranda has made a lively album for Decca, consisting of six songs she sang in the show *Streets of Paris.* If the titles mean anything to you, here they are: *Bambu-Bambu, Mama eu Quero, Co-Co-Co-Co-Co-Co-Ro, Que e Que a Bahiana Tem?, Touradas em Madrid* and *South American Way.* Only the last comes from Broadway, though the others, full of exotic flavor, are somewhat touched by the big street. However, they're all clever and bubbling over with high spirits. No need to comment on La Miranda's style in these things; one need only say that she almost pops out of the speaker. Accompaniments and vocal choruses by the excellent Bando da Lua, mostly guitars and percussion. (Six ten-inch sides, $2.75.)

Victor offers some echt-Noel Coward on a twelve-inch double-face disk ($1) with the versatile Noel singing his own *World Weary, Green Carnations, Zigeuner* and *Call of Life,* in a high, excessively fragile tenor. He's assisted by Leo Reisman's extra-fancy orchestra, which also does *Tokay, Caballero, I'll See You Again, Poor Little Rich Girl, Dear Little Cafe* and *Ladies of the Town.*

The Hall Johnson Choir is heard in three favorites of its repertory of Negro spirituals: *Bye and Bye, Joshua Fit De Battle of Jericho* and *Walk Together Chillun.* (Victor, ten-inch, double-face, $1.) Fortunately, the arrangements are much more restrained than some of Mr. Johnson's have been, and the singing is expert. Bouquets for the unnamed tenor who carries the main burden of "Bye and Bye."

Carmen Miranda.

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LaGrange, Ga News
November 16, 1940

# NEGRO GLEE CLUB PROGRAM MONDAY

### To Be Held At East Depot School, 8 P. M.

Featuring negro Spirituals and folk songs, the Glee club of East Depot street high school will render an appreciation program in the school auditorium, Monday evening, November 18, at 8 o'clock.

The group, consisting of 50 voices, is under the direction of A. L. Jackson, and one of the most promising negro choral aggregations in this section, rivaling groups of larger schools in the state.

This program offers the audience an opportunity to witness rendition of spirituals by a local group in a manner similar to that of more experienced singers. Realizing the important place these songs hold in American music, it is hoped that this program will be a factor in the development of appreciation for the spirituals, most of which had their origin in this section.

Principal Warner, the faculty, and student body are assisting in making this program a colorful event, to which everyone is cordially invited. There will be a reserved section for white people.

# Dorothy Maynor Gets 1940 Award

Afro American 3-2-40

## Unanimous Choice of Town Hall Music Group, N.Y. Critics

NEW YORK — Dorothy Maynor, soprano, was unanimously chosen by the Town Hall Music Committee as the 1940 winner of the Town Hall Endowment Series Award, Walter W. Naumburg, chairman of the committee, announced this week. Baltimore, Md.

**Miss Maynor**

The unanimous vote of the committee coincided with a unanimous vote cast for Miss Maynor by the professional music critics of New York, who co-operate in this project by suggesting candidates for the award each year. The award is made each season to the artist, not over thirty years of age, who is considered by the critics and the Town Hall Music Committee to have given the most outstanding performance of the year.

**The award is to be given in the form of an engagement to appear on the Town Hall Endowment series for the season of 1940-41, at a date to be chosen later.**

Miss Maynor will sing Wednesday in the current Endowment Series, having been engaged before the award was made, to substitute for Georges Enesco, who cancelled his American tour this season because of illness.

Her program will be as follows:

| | |
|---|---|
| Invocation from "Radamisto," Caro Selve | Handel |
| Feldeinsamkeit, Meine Liebe ist gruen Meerfahrt, Die Lotosblume, Im Herbst | Franz |
| Beau Soir | Debussy |
| Guitarre et Mandoline | Grovlez |
| Chanson Triste | Duparc |
| Depuis le jour, from "Louise" | Charpentier |
| Lead Me to the Waters | Arr. Lawrence |
| There's a Man Goin' Round Takin' Names | Arr. Dett |
| Sit Down, Servant, Sit Down | Arr. Dett |
| Jesus, Lay Your Head in the Window | Arr. Johnson |
| Stresa | Watts |
| Sea Shell | Engel |
| Song, Tell Me Thyrsis | Nordoff |

Arpod Sandor will be accompanist.

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# DEVELOPS FINEST CHORAL GROUP

Courier 3-16-40

Pittsburgh, Pa.

Mrs. Aldena Windham Davis whose eight years of work at the Virginia Union school of voice culture has brought her praise from critics for developing the finest choral group in the South. Her group is composed of 55 voices. She is shown here chatting with her husband, L. W. Davis, who is also a Virginia Union faculty member.—foto-rowe.

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# Child Baritone To Sing Here

Weekly World 2-24-40 Atlanta, Ga.

**Bobby Parks Cossey ,14-year-old baritone of Berkley, California, is scheduled to appear in concert at the West Hunter St. Baptist church on Thursday evening, Feb. 22 at 8:30. He is accompanied by his father, R. H. Cossey, who graduated from the music department of the university of California. Young Cossey sings in seven languages and his repetoire embraces compositions by Handel, Schubert, Wagner and other masters. He is now enroute to South America.**

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Sparta, Tenn., Expositor
November 14, 1940

**Junior Music Students Club Meets**

The Junior Division of the Young Music Students' Club met Tuesday evening, November 12, at the home of Ben Ware, with John Vandever as joint host. Charles Richards discussed the Negro and His Relation to American Music, then the following selections were given:
"Old Black Joe," trombone, Andrew Nelson; "Deep River," piano, Ben Ware. Songs of the Negro were given by the club. After these numbers, Miss Catherine Thom played "Juba Dance," by Dett, a Negro composer.

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Anniston, Ala Star
October 31, 1940

Four boys who find much pleasure in singing old Negro spirituals, describes the Alabama Jubilee Singers. This group will offer its weekly program at 8:30 this evening.

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Sparta, Tenn., Expositor
October 31, 1940

**James Henry McGinnis, Pianist Gives Program at Music Club**

Last Wednesday night, at the Lee Hotel, James Henry McGinnis, Jr., Negro pianist, and a White County boy, son of Jim H. McGinnis, Sr., gave a delightful and enjoyable program for the Music Club here, with Martha Officer, Negro soprano, also a Sparta girl, assisting him. Both these musicians deserve much credit for their splendid program.

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Bradenton, Fla., Herald
November 25, 1940

**NEGRO MUSIC PROGRAM**

Tonight ~~at~~ 7:45 o'clock there will be a musical program presented at Carter's Temple at Sixth street and Eleventh avenue, to which the public is invited. Features will be selections by three quartets.

International

June 5-20-40

NORTH CAROLINA'S GOVERNOR AND MARIAN ANDERSON

*He was pleased, she was interested.*

# ROBESON IN 'STILL'S'

## Paul Will Handle William Grant's Number About Lynching

Defender 6/1/40 Chicago Ill.

NEW YORK—One of the biggest music recitals of the summer season is scheduled to take place on June 24 when Paul Robeson will act as soloist in a gigantic festival to be held at the Lewisohn Stadium which will feature William Grant Still's latest ballad "And They Lynched Him on a Tree."

Still's composition has been written for a fifty mixed voice chorus, under the direction of Wen Talbert and Hugh Ross and will include the Philharmonic symphony orchestra under the direction of Arthur Rodzinkski. He set the music which will be heard to a poem by Kat Garrison Chapin.

Robeson will lend his magnificent baritone voice to "Ballad for Americans," 'a number which he hass sung before on radio but never in a public concert. In addition to this he will sing an aria and several Negro spirituals.

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## Trumpeter, 14, Assured Place on Stokowski's All-American Orchestra

At least one Negro has made the All-American Youth Orchestra which Leopold Stokowski, famed conductor, will take on a South American tour, the maestro said so himself, Wednesday, while conducting tryouts in Washington.

"Tuesday," he said, "I heard a 14-year-old Negro boy in Ohio who plays the trumpet brilliantly. In Mississippi or Alabama, I forget which, there was a white boy, 17, who is positively a genius on the double bass. They have earned their places on the orchestra."

The All-American Youth Orchestra will sail for South America on July 22.

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## Anti-Lynch Ballad Set To Music

NEW YORK—"And They Lynched Him On A Tree," a poem by Katherine Garrison Chapin, wife of United States Solicitor-General Francis Biddle, which has been set to music by William Grant Still will be heard for the first time when a Negro and white choral group sing it at Lewisohn Stadium here June 24.

Paul Robeson, famous baritone, will also be heard on the same program as a soloist in "Ballad for Americans."

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# Ode On Lynching Set To Music..

By William G. Still

**Staff Correspondence**

NEW YORK—A poem on lynching by Katherine Garrison Chapin, which has been set to music by the famous Negro composer, William Grant Still, will be presented for the first time on the evening of June 24 as one of the features of the Lewisohn Stadium open air concerts here. The work is titled, "And They Lynched Him on a Tree."

The cast will include a fifty voice chorus from the Schola Cantorum, under the direction of Hugh Ross, and a Negro group of equal size, the Wen Talbert Choir. The work also calls for a contralto soloist, as yet unnamed, and a narrator. Artur Rodzinski will conduct the orchestra.

The world premier of Miss Chapin's work is billed for the same evening which will witness the debut of Paul Robeson as a stadium soloist. The world famous baritone will be heard in the first concert performance of "Ballad for Americans," a piece composed by Earl Robinson with words by John Latouche. The Schola chorus will also assist Mr. Robeson in this performance.

The story of Miss Chapin's lynching poem, as released by the Lewisohn Stadium Concerts Committee, is as follows:

"It is night. In a clearing by the roadside among the turpentine pines, lit by the headlights from parked cars, a Negro has just been lynched. The white crowd who hanged him, and those who watched, are breaking up now, going home. They sing together, get into their cars and drive away. Darkness falls on the road and the woods. Then slowly the Negroes come out from hiding to find the body of their friend.

"Among them is the mother of the man who was hanged. In darkness they grope for the tree; when they find it, the mother sings her dirge. The Negro chorus joins her and they retell the story of the man's life and rehearse the tragedy. She is humble and broken, but, as they all sing together, white voices joining the Negroes', the song becomes strong in its impartial appeal against mob lawlessness and pleads for a new tolerance to wipe this shadow of injustice off the land."

The Stadium Concerts Committee also announced that Mr. Robeson would sing an aria with the orchestra and a program of spirituals with piano accompaniment on the same evening.

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## Set Ode To Music

**WILLIAM GRANT STILL,** composer, who set Katherine G. Chapin's poem on lynching to music, is well known for such works as his "Afro-American Symphony," "Lenox Avenue," a symphony in G minor; "Troubled Island," a Haitian opera; a symphonic poem entitled "Dismal Swamp," and the theme music for the World's Fair. He has been the winner of three fellowships, two from the Guggenheim Foundation and one from the Rosenwald. He lives in Hollywood.

# A Group of Sharps and Flats

Tribune 6-6-40 Philadelphia Pa.

These ladies are members of the Sharps and Flats, and will appear on the Josephine Harreld program at the Academy of Music this Friday evening.

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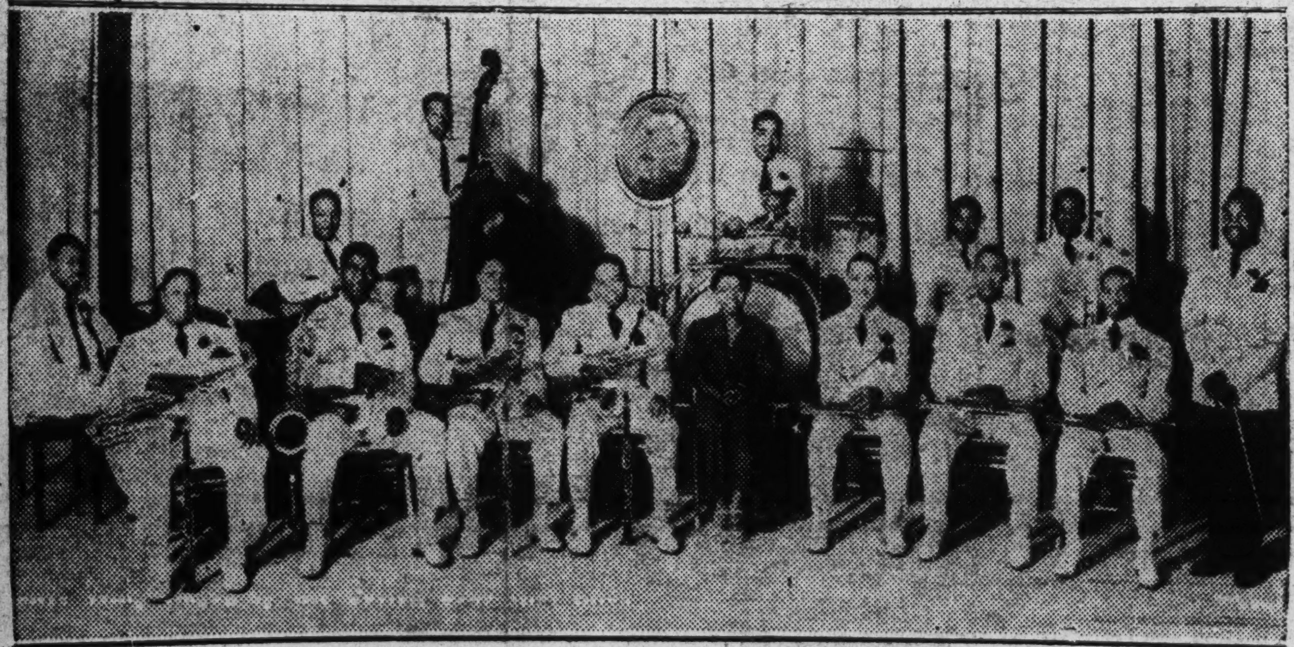
Florence, S. C., Morning News
October 13, 1940

## COLORED ORCHESTRA HERE TUESDAY NITE



Snookum Russell and his Rockland orchestra, featuring Hannah Sylvester, will appear in Florence under the auspices of the Cotton Club Tuesday night October 15. The orchestra will play for a colored dance being staged by the Cotton Club that nite. —Adv.

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# NEW PIANIST FOR ANDERSON

OCT 26 1940

## Contralto Opens Season Here in Benefit For Greenwich House

By Thelma Berlack-Boozer

Different in many respects was Marian Anderson's first New York recital of the season on Sunday night at Carnegie Hall—and some of these things greatly enhanced the contralto's concert.

Amsterdam

First of all, the concert was a benefit for the Greenwich House Music School. There were vacant seats and boxes; yet the school had actually sold the entire house (parquet seats ranging from $3.50 to $7.50; first tier boxes, $100; second tier boxes, $75). The purchasers who could not come evidently did not give away their tickets. Miss Anderson returns to Carnegie Hall on Sunday night, Dec. 1, in the Hurok Concert Series.

News

Secondly, because of Kosti Vehanen's failing health, Franz Rupp accompanied La Anderson Sunday night and will do so whenever Maestro Vehanen is unable. There was something delightfully refreshing about Mr. Rupp's interpretations. He masters the accompanying art sympathetically and with expertness. In supporting the vocalist, he received his share of honor from the audience as well as from Miss Anderson.

Employing on her formal program compositions by Handel, Bach, Schumann, Massenet, Villa-Lobos, Tavares and Varona before singing a group of Negro folk songs, Miss Anderson repeated "Funeral of King Nago" (Tavares) and "Punta Guajiro (Varona's Cuban folk rhythm tune). Her Brazilian numbers were certainly compelling.

New York

Miss Anderson's concluding group presented Nathaniel Datt's "Somebody's Knocking at Your Door," "Oh, the Land I Am Bound For," "Poor Me" and "O, Zion Hallelujah," but to these she had to add five encores, including Bach's "Dank Sei Dir Herr" as the finale.

Stately in a white crepe evening gown adorned with gold sequins, Miss Anderson was showered with four bouquets of her favorite American beauty roses.

N.Y.

In the box with Miss Alyce M. Anderson, her sister from Philadelphia, were Mrs. Crystal Byrd Fauset, national director of the Negro women's division of the Democratic Party; Mme. Cahier, well-known French coach; Mrs. Earl Brown, Mrs. Rosalee Dickerson, Mrs. Roberta Wood, George Carter and O. Hodge (Razz) Fisher.

Among others seen at the concert were Miss Dorothy Maynor, soprano, who was heard in recital at Town Hall three nights later; Tax Commissioner Hubert T. Delany, the Rev. John H. Johnson, Mrs. Pauline Turner Davis, Ballard Major, Cornelius Scott; Miss Carol Brice, talented contralto; Everett Johnson, Glenn Carrington, Mrs. Deborah Levy and daughter, Jacqueline.

MUSIC - 1940
Chattanooga, Tenn. Evening Times. Nov. 8. 1940-

# Hymns: Their Origin and Usage

*(By Social Trends Correspondent in the Baltimore Sun)*

The Episcopal church is going to make certain changes in its hymnal this year, something it does every quarter of a century. Bishop Mikell, head of a commission of twenty-seven bishops, priests and laymen, will superintend the job, which will be to assemble nearly 600 hymns, including 200 new ones. In order to admit so many new ones, they will have to excise quite a few of the old ones. If they intend to do a thorough job of selecting, they have their work cut out for them, for there are more than 500,000 hymns from which to choose.

Who writes hymns? The only hymn writer I ever knew who had a product accepted for the Episcopal Hymnal was a gay dog who, at the time he composed it, was on the editorial staff of the Billboard, the "Bible" of show business. Other and far more noted hymnists, of the past, include a psalm-singing slave-trader, a leader in the Oxford movement who later became a cardinal in the Church of Rome; several high-powered evangelists, a popular author who (next to the late Edgar Wallace) has more books in the British Museum than any other man, and an assortment of successful businessmen, emotional housewives, precocious children and wine-bibbing poets.

The vast body of hymnody, however, was composed by extremely earnest, religious folk, many of them great dignitaries in the Protestant faith and some of them authentic poets. The music to which these hymns are set came, in some instances, from old hunting songs and drinking songs—music with a good, sturdy swing to it. Some of them are sung to unidentified camp meeting tunes. Some had the benefit of skillful composers, among these latter being "Onward Christian Soldiers," for which Sir Arthur Sullivan, of the light-hearted Gilbert and Sullivan collaboration, wrote the music; and not a few are set to the stately music of Palestrina and Bach, while among living composers are John Erskine, Leopold Stokowski and Sibelius.

Hymn history goes back to the ancient Greeks; Christian hymns had their origin in Hebrew sources. There was the medieval epoch of Latin hymnody, and Latin translations still furnish a larger number of hymns in the Episcopal Hymnal than any other single source. The hymn as it is known today is largely a product of the Reformation. Luther published a volume of hymns in 1522. Early English hymns often derived from German translations, in which the German music also was taken over. Incidentally, the custom of "lining out" hymns, in which somebody who could read would do so for the benefit of the illiterate worshipers, was sanctioned by Westminster Abbey in 164—and the custom continued in backwoods American communities up until modern times.

There were overtones of balladry in many early hymns. One old Anglican hymn actually contains a serious reference to St. George and the dragon. The first important beginning came with Watts' "Hymns and Spiritual Songs," published in 1707. Before Watts' time hymns generally lacked dignity. One miserable example (set to the no doubt very rollicking music of the favorite hunting song of Henry VIII) presented the Deity as the huntsman, with Peter and Paul as foxhounds. An old Cornish litany is regarded as another possible source of inspiration. The charm, formerly inscribed on bedsteads, ran thus:

*From Ghoulies and Ghoosties,*
*Lang-leggety beasties,*
*And things that go bump in the night,*
*Good Lord, deliver us!*

Charles Wesley succeeded Watts as the leading hymn writer of his day, and his products are as highly regarded by the Episcopalians as by the Methodists. The Anglican and Episcopal hymnals had their beginnings not much more than a century ago, with Heber and Keble being largely responsible for collecting the main body of the hymnody upon which it drew.

The Episcopal Hymnal, approved and published in 1892, began with Keble's "New Every Morning Is the Love"; this hymn also begins the current (1916) hymnal, although many other changes were made. Two editions, one published in Boston, the other in New York, make claims to being the approved version, nevertheless there are certain differences, mainly as to the music. Of the two, the New York edition seems the better edited, and it is said to be in more general use in the South Atlantic states. It is worth noting that though the Episcopal Hymnal has been rother chary in its use of some of the more popular modern hymns, especially hymns used by evangelists, the Anglican Hymnal contains a number of the Moody-and-Sankey surefire (or hell fire) camp meeting numbers, as well as some popularized by the Rev. Sam P. Jones, who toured the country in the 80s.

In a recent announcement of the forthcoming changes in the Episcopal Hymnal, it was stated that among the new songs to be included is a Negro spiritual, "Were You There When They Crucified My Lord?" The Baptist hymnbook already contains three spirituals, "Lord, I Want to Be a Christian," "Seal Away" and "Jacob's Ladder." Incidentally, the word "spiritual," as well as much imagery are borrowings by the Negro from early white hymnbooks: hymns were often called spirituals, and phrases incorporated in Negro songs are to be found in the old English songbooks. The Negro spiritual, "Roll, Jordan, Roll," echoes (but with what increased reverberation of melody and tone!) a hymn of Watts' dating back to the late Seventeenth century. It seems strange that in his "History of the English Hymn," the late Benjamin Brawley (a Negro scholar) makes no reference whatever to any formal hymn composition by members of his race. My guess is, though, that such compositions are to be found in the white hymnals, perhaps a good many of them.

Presbyterian and Congregationalist hymnals include a great many hymns also included in the Episcopal Hymnal. The Jewish "Union Hymnal" contains numerous non-Jewish authors; one finds, among others, John Milton, Watts, James Montgomery, John Quincy Adams and Francis Scott Key. Key is represented with the national anthem; he appears in other (Gentile) hymnals as the author of more hymnlike and singable hymns.

A good hymn is not necessarily good poetry; in fact, very few hymns are poetry. Many a poet, from Milton on down, has tried his hand at hymn-writing with but moderate results. Herricks' "Litany" got into the English Hymnal only after the removal of these stanzas:

*When the artless doctor sees*
*No one hope, but of his fees,*
*And his skill runs on the lees,*
*Sweet Spirit, comfort me!*

*When his potion and his pill*
*Has, or none, or little skill,*
*Meet for nothing but to kill,*
*Sweet Spirit, comfort me!*

Many American poets have written hymns, among them Whittier, Holmes and Bryant; and, if "The Marshes of Glynn" can be considered as a hymn, then Lanier was a better hand at the job than any of the New England school. But none of these, as hymn-writers, can hold a candle to Ray Palmer, or Harriet Beecher Stowe, or Julia Ward Howe. Mrs. Howe's *chef d'asuvre,* though scorned by staid congregations, was powerful Yankee medicine in Civil war days, and still is, with its terrible, Old Testament philosophy and the unctuous, foot-stomping tune.

The names of the tunes of hymns are often intriguing and baffling, among them being "Old Hundred" (or "Old 100th"), "London New," "Warfare," "Toplady," "Strength and Stay," "Lift Up," "Duke Street," "Golden Corn" and "Redhead." No attempt is made in a score or more of hymn histories (some "inspirational," but most of them sound and scholarly) to explain the origin of tune names, except in the case of a few. Nobody seems to know where "Old Hundred" came from or what the name means, though it is used in a number of different hymns of all denominations. It is said to have made its appearance in the Genevan Psalter in the Sixteenth century. "Duke Street," "Golden Corn" and "Redhead" certainly sound as if they were originally folk dance tunes, or even modern airs, though they have been in the eminently respectable Episcopal Hymnal for half a century, probably much longer than that. The dignified stately Adeste Fidelis is another tune used for more than one hymn: for "O Come, All Ye Faithful," and "How Firm a Foundation," and possibly others.

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# ROBESON FILES $22,500 SUIT

Courier
Pittsburgh, Pa.

## Famous Actor-Singer Charges Restaurant Discrimination.

NOV 23 1940

SAN FRANCISCO, Nov. 21—Paul Robeson, internationally famous baritone and dramatic actor, got his first taste of Americanism here last week when he and eight others, three of whom were colored, were refused service in a San Francisco restaurant. Charging racial discrimination, the famous singer-actor is demanding $22,500 damages, stating in the suit that the eatery refused to serve them.

Making a belated statement, the management asserted that the restaurant was filled when Robeson and his party arrived.

Richmond, Va., Times-Dispatch
November 3, 1940

# Marian Anderson to Return

MARIAN ANDERSON, world-famous Negro contralto, is well-launched on her busy 1940-41 season of recitals. She will sing nearly 100 times before next summer. One of these performances will take place at the Mosque the night of Friday, November 22. She will be presented by W. Kenneth Hawkins, who brought her here for the first time three years ago, when her reputation was nothing like so great as it is today.

Marian Anderson opened her sixth annual tour on Thursday, October 17, in her native Philadelphia, and then went into New York for a recital at Carnegie Hall, which was packed to greet her. The New York Times said of that concert: "'The Funeral of King Nago,' by Hekel Tavares in particular was wonderful material for Miss Anderson, for it had in it the mourning of a whole people; its slow funeral march measures gave her an opportunity to use her deep tones, and its priest-like chanting enabled her to show the ease with which she can vary her tonal palette. The lieder group was made up of seven songs from Schumann's 'Dichterliebe,' which she sang almost continuously, allowing no pause between them for applause.

"The full measure of her artistry was revealed in the Schumann songs. In these her interpretive powers were even more important than the natural qualities of her famous voice. By her sincerity and the fresh personal quality of her interpretations she made 'Coming Through the Rye' and 'Songs My Mother Taught Me' seem new and moving."

When Marian Anderson appears here, her program will reach from Purcell, through Handel and Schubert to Massenet, and on to a group of moderns. It will close with the singing of three Negro spirituals, for she always includes in her recitals some of the old racial melodies that are known and loved throughout the world.

The artist made her first visit to Honolulu last summer, where she gave six recitals and then hurried home to sing at the Lewisohn Stadium in New York and at the Robin Hood Dell, in Philadelphia. She then rested in the country to prepare herself for five months of arduous concertizing and ceaseless travel. Then, too, she studied new songs for her programs. "I must learn songs constantly and try them out," said the contralto recently.

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# CHICAGO FISK CLUB PRESENTS ROLAND HAYES

DEC 1 1940

Chicago Bee

One of the most outstanding events of the musical season will take place Sunday, December 1, at Orchestra Hall, when Roland Hayes, one of the world's greatest tenors, will appear in concert at 3:30 in the afternoon. Fiskites and friends of Fiskites have looked forward with great anticipation to this affair. The concert will benefit the Chicago Fisk club scholarship fund. Mr. James Stamps is chairman of the Scholarship Fund committee. Those who have been working to make the event a success are active members of the Fisk club; they are: Mrs. Thelma Tondee, Mrs. Susan K. Harrison, Mrs. Fansadye Calloway, Mrs. Mary R. Smith, Mrs. Estelle McNeal, Mr. William White and Mr. Frank Ransom, Jr.

Those included on the sponsors' list are: Mr. and Mrs. J. Arnett White, Rev. and Mrs. Matthew W. Clair, Jr., William Mitchell, Mr. and Mrs. Charles Beckett, Mr. and Mrs. I. H. Webster, Mr. and Mrs. John T. Warren, Mr. and Mrs. Lloyd F. Calloway, Dr. and Mrs. E. K. McDonald, Miss Eolis Buchanan, Mr. and Mrs. Joseph Howard, Miss Kathleen Allen, Mr. and Mrs. L. Amoreaux, Miss Jessica Anderson, Mr. and Mrs. Alva Bates, Mr. and Mrs. Harry Pate, Dr. and Mrs. Albert Beckham, Miss Maudelle Bousfield, Miss Louise Briscoe, Mr. and Mrs. Fred Coffey;

Chicago Ill.

Dr. and Mrs. U. G. Dailey, Mr. and Mrs. Earl Dickerson, Sam Evans, Dr. and Mrs. William Gibbs; Dr. and Mrs. Roscoe Giles, Mrs. Annie Goodwin, Mrs. Virginia Green, Mrs. William T. Hall, Dr. and Mrs. E. Milton Johnson, Rev and Mrs. Harold Kingsley, Mr and Mrs. A. J. McIntosh, Jesse Merrweather, Miss Belva Overton, Dr. and Mrs. Ernest Price, Miss Daisy Sampson, Miss Ethyl Smith, Mrs. Mary Williams Starks, Mr. and Mrs. Clifford Tavernier, Mrs. Jeanette Tripplett, Mrs. Eliza McKissack, Mrs. Albert Baker Wiliams, Mr. and Mrs. Nelson Woodley, Dr. and Mrs. James Yard, Dr and Mrs. W. J. Yerby, Mr. and Mrs. George Arthur, Dr. and Mrs Pedro Santos.

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# Miss Anderson Gives Season's First Concert

Daily World
Atlanta Ga.

NOV 18 1940

NEW YORK—(ANP) — Marian Anderson, beloved contralto, appeared for the first time this season at Carnegie hall Tuesday night before the usual large and desponsive audience.

The musical repertoire for contraltos is not large and we do not doubt that Miss Anderson from time to time experiences difficulty in selecting songs that will appeal to the public and simultaneously fit her particular unusual organ. Be that as it may, she presented Handel's Figli del mesto cor, and Atia from Acis and Galathea, and the recitative and choral from Bash's Kreuztab cantata, singing the latter so beautifully that she was obliged to do an old favorite with her, Dank sei Dir, Herr, by the same master.

Following seven songs from Schumann's Dichterliebe, and Massenet's Plezurez mes yeux Miss Anderson introduced some Latin-American works, one a fascinating Cuban tune. The conclusion of the list took the form of the usual group of spirituals.

There has been much discussion pro and con about the singers' vocal art.. There need not be, however, for one thing ought to be quite clear, so clear that no amount of clever publicity can obscure it, and that is, Negro singers, and this goes for the greatest of them, are not titanic vocal technicians. Their one great contribution , is their dramatic emotion which few races have, let alone individuals. When a Negro singer thoroughly feels a song, it dominates him completely at the expense of the finer aspects of pure technique. That is why, and only why, past performances of Roland Hayes' Un Reve and Marian Anderson's occasional performances of Ave Maria leaves us spell bound!

NOV 18 1940

The music school of Greenwich House was the beneficiary and Frank Rupp ably substituted for Kosti Vehanen as accompanist.

R. Nathaniel Dett's compositions based on the spirituals, Somebody's Knocking at Your Door, Oh, the Land I Am Bound For, Poor Me, and O, Zion Hallalejah, particularly the first and last were welcome additions to Miss Anderson's program and are definite contributions to the development of Negro musical art, breaking away from the trivial even trashy accompaniments that are unfortunately attached to but not fused with many of the spirituals that find their way upon important programs. Small grammed within recent years as arwonder that they have been prorangements rather than compositions.

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# SINGS

NOV 14 1940

MARIAN ANDERSON

New York - (ANP) .... Marian Anderson, beloved coltralto, appeared for the first time this season at Carnegie hall last Tuesday morning before a large and responsive audience.

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## 'COTTON FIELD CLINIC'

(From Survey Graphic, September 1940 by J, B. Rateliff)

Review by Louise Glass

For a good many years our college fraternities and sororities have been receiving verbal eggs and public. Some critics consider them just good-time crowds. Others look upon them as a bunch of intellectual snobs. This article in Survey Graphic should go a long way toward convincing critics that they may have been a little hasty in judgment. It gives quite a detailed account of the volunteer healthy work done by the Alpha Kappa Alpha sorority, among the Negroes of the delta region of Mississippi .

Iowa

Some years ago at an annual meeting this organization made plans to donate their services as teachers for a short summer session educational work in delta district.

At the close of the first session it was unaminiously agreed that they were on the wrong track. Before anything worth while could be accomplished these people should have something done about their health. Their living conditions were frightful. Tuberculosis and syphlis took a heavy toll. These were not all by any means.

So the A. K. A.'s decided to establish a central clinic under the supervision of registered nurses and doctors.

Bystander

But to their dismay the planters refused to allow their help to leave the plantations to go to the clinic. So their plans were revised to take the clinic to the plantations. Even here the planters balked but after a lot of explaining these women were successful with only one exception.

Des Moines

The platters feared that these educated Negro women were "agitators" and had in mind to stir up trouble. Finally they consented to let them bring their clinic out to their sharecroppers.

Iowa

In the seven years of this work thousands of children have been inoculated against diptheria and small pox. Thousands of adults have been treated and advised. A start has been made in teaching food value and ordinary hygiene.

Naturally the scope of this work must be limited because of lack of time, lack of equipment, lack of money. But the A. K. A.'s are not discouraged. They know that they have barely scratched the surface. Now other groups are making efforts along the same line.

This article makes special mention
of the work of Dr. Dorothy Boulding
Ferebee of Washington, D C.
Great credit goes to Dr. R. Dedi-
oylder, a white man, born and reared
n the deep south, who has supported

this work in every possible way.
Dr. Thos. Parram, surgeon general
of public health, calls this one of the
finest jobs of public volunteer public
health work he has ever seen.

MUSIC - 1940

# Teddy Wilson Goes Back to Goodman; Hampton Won't

## Goodman Well Again; Resumes Band Leading

NEW YORK. — When Benny Goodman and his new band go into action about the end of September, Teddy Wilson will be back at the same old stand — playing piano.

Goodman left the band several weeks ago because of severe illness, flying to the Mayo Brothers' Clinic in Minneapolis to undergo treatment for sciatica.

**There, an adjustment was made to his spine and he recovered in a much shorter time than expected. Since then, he has been recuperating at a health resort at Banff, Canada.**

It was first reported that Goodman's band would be mixed throughout but he has now given up this idea. The new band, however, will have Charlie Christians on the electric guitar.

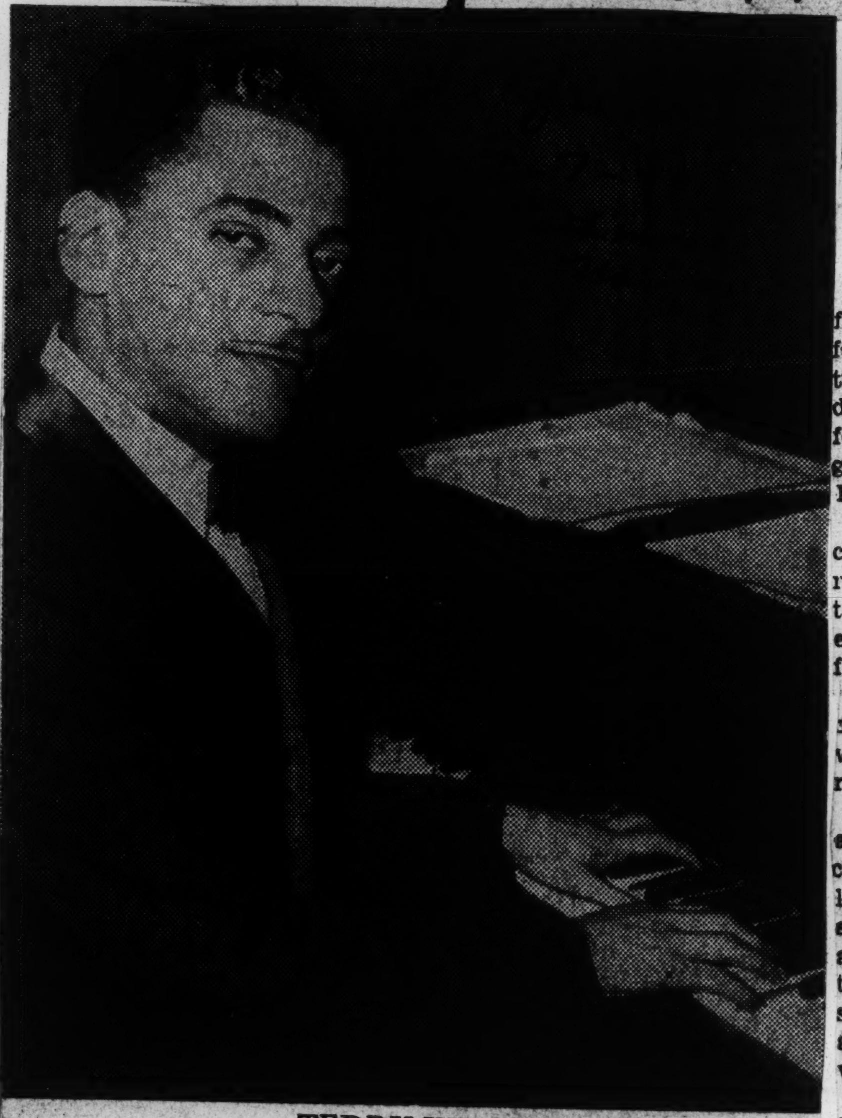
### Lionel Heads Band

Lionel Hampton, erstwhile Goodman vibraphone star, has left to head a band of his own, allegedly backed by Goodman money.

Just what disposition has been made of Teddy Wilson's band has not been announced. Teddy left Goodman about a year ago to form his own outfit of fourteen pieces. Ever since his leaving, there have been rumors that Goodman was trying to get him back.

Teddy recently cut his band to seven pieces with a sweet rhythm style.

It is expected that Goodman's new combo will resume operations at the Sherman Hotel, Chicago, around October 4.



TEDDY WILSON

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Chattanooga, Tenn., Daily Times
September 22, 1940

## AUXILIARY HEARS TALK BY MRS. PAUL S. NEWMAN

"American Music" was the subject of a talk given by the guest speaker, Mrs. Paul S. Newman, at the meeting Wednesday of the Woman's auxiliary to the Railway Mail association at the home of Mrs. Cecil Brown on Belvoir avenue.

Indian music, Negro spirituals, hymns and music by present-day composers were discussed in the talk.

Mrs. R. C. Huggins, finance chairman, announced that rehearsals for a play to be given early in November would begin soon. The philanthropic chairman, Mrs. T. F. German, told of plans for sewing for the Red Cross.

The auxiliary voted to entertain the Knoxville auxiliary with a luncheon Sept. 27. Mrs. W. M. Carroll was appointed chairman of transportation. Mrs. J. E. Wheat and Mrs. W. L. Bales were associate hostesses. Twenty-four members were present.

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# 'Ballad for Americans' Sung by Robeson at Chicago Peace Parley

Daily Worker

(Special to the Daily Worker)

New York 9-2-40

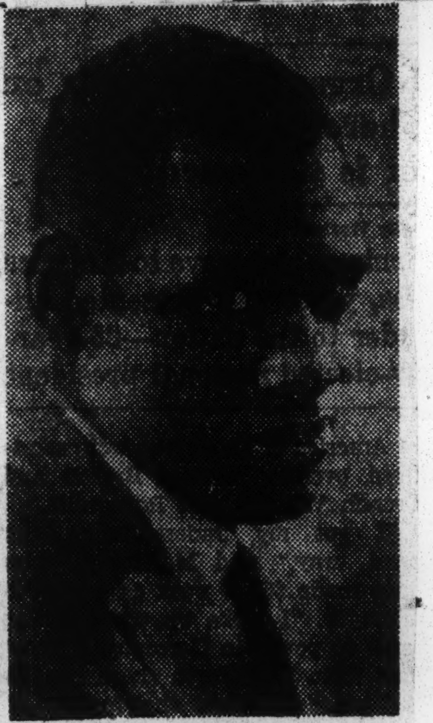
CHICAGO, Sept. 1—The fight for peace brought Paul Robeson, famous Negro baritone, a great triumph at Chicago Stadium Saturday night when he sang the "Ballad for Americans" before 20,000 delegates and visitors to the Emergency Peace Mobilization.

Hundreds of voices joined in the chorus—with Robeson's great voice rising above all, singing the song of the America of farmers and workers, of Negroes and whites, of foreign and native born.

Robeson and his audience were one as his joyous eyes swept the vast sea of faces and the people rose to their feet enthusiastically.

The crowd wouldn't let him get away when it was over. They clapped and shouted for encores so long that he had to come back to sing the last part of Robinson's and Latauche's song once again—the song of his America, which was spread out before him in the great audience there, his America that was fighting for peace.

And at a banquet given here in his honor before he sang he told the assembled guests that "I am here in the cause of peace."



PAUL ROBESON

The brilliant Negro artist was honored by more than 300 Chicago notables at the Stevens Hotel.

In response to Robeson's restrained and touching appeal for all Americans "to join now in support of a way of life that means real equality," the entire audience rose in tribute to the distinguished artist.

Daily Worker
New York 9-2-40

"Three quarters of the British and German people want peace," Robeson declared. "And more than three-quarters of the American people want peace. These people must see that their will is executed."

# NYA Continues Development Of Young Musical Talent

WASHINGTON, D. C. — Development of new musical activities to provide enlarged opportunities for talented needy young men and young women is being undertaken by the National Youth Administration, Aubrey Williams, NYA administrator, announced today.

The auditions for the All-American Youth orchestra which were held earlier this year in cooperation with the National Youth administration disclosed a great undeveloped reservoir of musical talent among the youth of America, Williams said.

Approximately 15,000 made application but only 100 young people were chosen for membership in the All-American Youth orchestra which is now making a good-will tour of South America. Among those who made application were many who possessed sufficient talent but who lacked orchestral experience.

As the primary interest of the NYA in arranging these auditions was to provide new opportunities for young people, it is now following up by developing activities to provide outlets for those who demonstrated their talents but who have not had the chance to employ them.

At the present time the National Youth administration is carrying on musical activities of various kinds in 22 states. These include 14 symphony orchestras in 12 states, choral groups of Negro youth in 20 states, about 25 swing bands, and 35 brass bands.

The new musical activities of the National Youth administration are being undertaken in cooperation with schools of music, state and local symphonic groups and musicians unions. The types of undertakings will vary from state to state and from community to community according to local facilities and needs.

In Georgia, for example, the NYA is setting up a new symphony orchestra the membership of which is being recruited from applicants for the All-American Youth orchestra. Similar projects are being undertaken in Massachusetts, New Hampshire, Ohio and Washington

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**MUSIC**

# Negro Music Center Plans Drive for $5,000

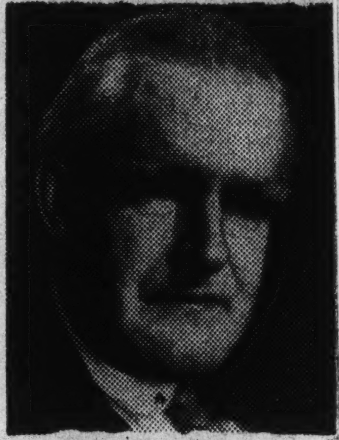
SEP 29 1940

## Campaign to Be Conducted in October; Group Is Accumulating Library And Conducting Bibliographical Research

SEP 29 1940

### By Ray C. B. Brown.

During October the National Negro Music Center, established at the Washington Conservatory of Music by the Association for the Development of Negro Music, will carry on a campaign for funds with the modest goal of $5,000. The primary aim of the association is the stimulation of creative effort among colored composers and the inculcation in the general public of a deeper appreciation and respect for the distinctive contribution which the race has made to musical literature.. The center is accumulating a library of Negro music and conducts as its chief activity a department of bibliographical research. The resources of the center and the advice of the association are available to educational institutions and musical organizations as well as to individuals interested in the history and progress of Negro musicians.



Ray C. B. Brown.

On the national committee sponsoring the fund for the center are found the names of Walter Damrosch, Hans Kindler, Lieut. Charles Benter, David Mannes, Theodore Roosevelt, jr., Mrs. Franklin D. Roosevelt, W. E. Burghardt DuBois, Kemper Harreld and Maud Roberts George. Afro-American composers on the committee include William Grant Still, Nathaniel Dett, Clarence Cameron Whitt, Florence Price, William L. Dawson, William C. Handy, William J. Schieffelin and Hollingsworth Wood.

Post SEP 29 1940

It is through research carried on at the center that light may be thrown on the fascinating problem of the origin of the Spirituals, and material accumulated for studies which will expand and elaborate such a pioneer work in the field as H. E. Krebhiel's "Afro-American Folksongs." The old and superfical explanation that Spirtuals arose from imitation of hymns collapsed under the scrutiny of musical scholars, for the Spirituals are unique in their harmonic and rhythmic character. The composers of these songs will always remain anonymously obscure, but that there were such composers is as certain as the existence of the songs themselves. No folksong ever came into being by some spontaneous magic of group cooperation, and however such a song may have become modified in the course of years, it was originally the product of an individual mind.

Washington

On this point James Weldon Johnson has remarked: "The Spirituals are true folksongs and originally intended for group singing. Some of them may be the spontaneous creation of the group, but my opinion is that the far greater part of them is the work of talented individuals influenced by the pressure and reaction of the group. The responses, however, may be more largely the work of the group in action; it is likely that they simply burst forth. It is true also that many of these songs have been varied as they have been sung by different groups in different localities. This process is still going on. Sometimes we find two or more distinct variations of the melody of a song; there are also the interchange and substitution of lines. Yet it is remarkable that these variations and changes are as few as they are, considering the fact that these songs have been handed down for generations from ear to ear and by word of mouth."

D.C. SEP 29 1940

When Antonin Dvorak was living in this country, he was delighted by the Negro songs and pointed out their value to the American composer. He did not dream that his advice would result in the infiltration into our popular music of jazz, blues and swing, for that was not the development that he had in mind. We know that he was particularly interested in the Spirituals, and it is highly probable that in these religious songs he saw possibilities for the enrichment of American art songs. These possibilities are still awaiting their utilization.

"The Spirituals," says Mr. Johnson, "have only just begun to exert an appreciable influence in art; and, strange to say, not at all or very little have they affected the field of music. The recent emergence of a younger group of Negro artists, preponderantly literary, zealous to be racial, or to put it better. determined to be true to themselves, to look for their art material within rather than without, got its first impluse, I believe, from the evaluation of the Spirituals reached by the Negro himself. Almost suddenly the realization broke upon the Negro that in Spirituals the race had produced one of the finest examples of folk-art in the world."

The quotations are taken from Mr. Johnson's preface to "The Books of American Negro Spirituals" just published in a new edition by the Viking Press. Previously issued in two volumes, these 120 Spirituals arranged by J. Rosamund Johnson are now available in a single book at a considerable reduction in price; the entire collection now costs less than one volume did before. It is a treasury of folksong which will repay study by those who are interested in more than a few Spirituals which are currently heard on recital programs.

MUSIC- 1940

# Abbie Mitchell Tells Of First Race Singer At Carnegie Hall

CHICAGO, June 6. (By Etta Moten for ANP)—"The place—Carnegie Hall, the singer—Sisseretta Jones, the time—well, long before you and I were born," Abbie Mitchell was living again the story she heard as the girl wife of Will Marion Cook.

"Yes," she continued, "Mr. Cook was a very young man at the time. He had just returned from Europe as a brilliant violinist. He played on the program on this memorable night in New York's Carnegie Hall. The house was packed to hear the first Negro woman singer who had ever appeared on the stage of that hall. Her name was Sisseretta Jones. When she had finished her performance the elder Cornelius Vanderbilt rose from his seat and cried out:

**"I dub you 'Black Patti' (Adelina Patti was the reigning singer of the day), and presented her with a check for $5,000 for further voice cultivation.**

"In answer to the question as to whether Black Patti was the first Negro prima donna, Miss Mitchell mentioned Madam Selika, but reminded us that Madame Selika went to Europe and became European, actually leaving the field to Sisseretta Jones, who came somewhat later.

"In like manner do we think of the Negro theatre," said the plump little singer-actress, with eyes sparkling and shapely hands moving expressively, warming to her subject. "One thinks first of the Pekin theatre group or the Pekin stock company as the first Negro theatre for the drama. The Shakesperean theatre group antedated them by many years, of course, but that was too long ago," she laughingly observed.

**Abbie Mitchell is remembered as the petite soubrette or ingenue with the beautiful voice, who sang "Red, Red Rose" and made many of the famous Will Marion Cook numbers the hits that they were.**

"The Pekin theatre stock company of Chicago turned the tide for Negroes in the drama. Before the advent of this group of players, white actors made up dark for Negro parts in dramatic plays. The tide was turned by the Pekin stock company, but it was not fully so until about four years after when the Lafayette players were formed. Both of these organizations were responsible for the place that the Negro holds in the field of drama today."

Miss Mitchell will not return to New York with the cast of "The Little Foxes," which stars Tallulah Bankhead, when the show closes here Saturday after a seven-week run, but will remain here to act as technical adviser and to play the part of Abbie Mitchell in the American Negro Exposition's production, "Cavalcade of the Negro Theatre," being written by Langston Hughes and Arna Bontemps. The theatre exhibit is only one of hundreds which will be on view for the people of America at the coliseum in Chicago from July 4 to Labor day, Sept. 2.

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# To Present Anderson and Robeson

This year the Lewisohn Stadium concert sponsors decided to present both Marian Anderson and Paul Robeson as soloists. They probably would have grabbed Dorothy Maynor, too, but it happens that our famous soprano is already tied up to a contract to appear as a soloist at the Berkshire Festivals on August 17 and 18.

Well, so much for that, but this announcement of a lynching opera floors me. It is based on a poem by Katherine Garrison Chapin, entitled, "And They Lynched Him on a Tree." The work was set to music by the great Negro composer, William Grant Still, and it will be presented with two choruses, one white and one colored, a contralto soloist, a narrator, and a high powered orchestra under the baton of Conductor Artur Rodzinski.

Miss Chapin, who in private life is the wife of U. S. Solicitor General Francis Biddle, is the autor of several books of poems, none of which included a poetical lynching. Inasmuch as the topic has been handy for quite some years, I can't help but feel that Mr. Hitler provided her with the inspiration. Here is what Miss Chapin herself had to say about it when someone asked her what it was all about:

"'And They Lynched Him to a Tree' is not a propaganda poem. Nor is it a problem poem in the sense of propounding a social condition. Rather it is a human document sung in the rhythmic expression of poetry through music and thence to the hearts of the people. It is the heart, the intelligence, that overcomes and eliminates intolerance and the blow of intolerance upon the land."

The evening of June 24 at the stadium should be very interesting indeed—providing, as it will, a rich setting for the study of human insensibility and reaction. Yes, Herr Hitler has started something.

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# HAMPTON RECORDS ON COAST

Courier
6-22-40

HOLLYWOOD, June 20.—Lionel Hampton has just finished three recordings for RCA-Victor, using Helen Forrest, vocalist with Benny Goodman's orchestra and the now famous King Cole Trio. The three recordings are: "I'll Be Lost Without You," "House of Morgan," and "The Central Avenue Breakdown."

The song, "I'll Be Lost Without You" is rated as a killer-diller. The music was written by Lionel Hampton and the lyrics by Tommy Southern.

Pittsburgh, Pa.

The collaboration on this tune marks the re-union of Hampton and Southern as a music writing team. Back in 1933 when Lionel was at the Frank Sebastian "Cotton Club in Los Angeles, they wrote several songs. They are slated to write a series of songs for a forthcoming motion picture, which will feature Lionel Hampton.

Tommy Southern is well-known in the amusement world, having been a member of the Lafayette Players and has had several prominent roles in all-colored cast motion pictures.

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# Child Prodigy Sensation At World's Fair

6-24-40

WORLD'S FAIR, N. Y.—Before an applauding audience of several hundred persons who crowded into the Little Theatre of the Science and Education Building at World's Fair of 1940 in New York twice June 19 Philippa Schuyler, eight-year-old piano prodigy rendered a brilliant program of classical and original compositions.

Atlanta, Ga.

The incredibly talented young lady, winner of 15 medals in the past four years and a sensation in the music world, executed difficult pieces by Bach, Schumann and Rimsky Korsakoff. She followed this with about ten selections of her own which ran from "Annua Pictures," composed at four, t "Impressions of New York World's Fair 1939," written last year. She is at present at work on her 62n composition.

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# SISSLE IS NEARING RECORD ON BROADW'Y

Courier
6-29-40
Pittsburgh, Pa.

NEW YORK, June 27.—Entering his [illegible] month at the Diamond Horseshoe, Noble Sissle and his orchestra are about to establish an all-time record for colored bands on Broadway.

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# Marian Anderson

By WILLIAM PICKENS for ANP

Sunday night, May 26, 1940, Marian Anderson sang in Carnegie Hall. It was nearly 20 years ago when I had heard her sing the first time. She was a girl then, a wonderful voice, and of winning modesty. She had not been to "Europe" and the American people paid only modest fees to hear her sing.

But now she is at the top of the list, a great singer, universally recognized as such and the fees are at the top, too. But she is worth much more than it will ever cost anybody. Still modest, but thoroughly self-poised, and very gracious.

When this brown woman walks down the white carpeted lane, laid to protect her trailing gown, takes her place in front of the piano, listens to her accompanist's chords arranges the gown properly over her toes, clinches her hands together in front of her, shuts her eyes and opens her mouth something begins. You want to shut you own eyes, too, and just listen. Whatever she is singing, it is of the best. It may be an old song which you have heard since you were a child. It may be a new song. It may be sad, and it may be fast and devilish. Whatever it is, it is at its best. The public is somewhat brutal in its appreciation; it will recall her mercilessly, over and over, for more and more, until she just has to stop in self-defense.

# REVIEW

## The Decca Bantu Records

Bantu World
5/25/40
Johannesburg

The Gramophonone Record Company sole South African representatives for Decca Bantu has just recently come out with their first release of 7 Zulu records 1 dance number and 4 Sesutho. The numbers generally have some haunting strains with pulsating rythm.

Benoni and Boksburg dances D.C.1 by the Vagabonds is a very fine exhibition of instrument playing; guitar and concertina. The players are artistic in their playing and follow closely in the wake of the best Afrikaans records of that nature. This record is the chief representative of the latest Bantu craze—Tsaba, Tsaba.

D.C.7: Isitimela sase Mbabane and Sengi Kumbule Dolopini by Morning Stars has an appeal based on the charm of the time. The interpretation is with firmness of outline, broad and blending gravity of tone and phrasing.

Sipondo and Manini: D. C. 10 by Tshabalala Mokete with concertina, have the charm of the mountains. It seems dull and dreary, but to one acquainted with such music, they are wonderful

D.C. 8: Yavela i singer and Sponono Sangala by the Decca Melodians are beatiful, with amazing variety and virility of rythm and remarkable tone control espebially Sponono Sangala.

Ramatoeliso and Ha Molele, D. C. 9 by Solomon Mavimbela with concertina are lovely mountain melodies of Basutoland flawlessly interpretted.

Paulo and Temeka by the Decca Sesutho Singers are beautiful wedding songs and rendered in a spirit for the occasion.

D.C. 2 Inzalo yethu and Ubanotatingubo Yami by the Zulu Song Birds are really appealing and tne yodelling in Inzala yethu is beautiful.

Bloemfontein and Sibabili Sibatatu, D C.4, by Decca Zulu Song Birds have dignified jollity in their fast movements and are charming.

Koloi ea Kapa and Salang D.C 12 by Decca Sesutho Singers are varied numbers. appealing. sung with smoothness and jollity.

D.C. 3, Fluzibele and Waze Wangi Bamba by Decca Zulu Song Birds are very good numbers, well rendered with jollity.

Sikho Singena and Avingizonda Ama Teacher D.C. 5 by Waterkloof Choir under Paulos Mtobela are fairly good songs.

D.C.: 9 U Tugela and Itimanga by John Bambata with cencertina has complex rythm of the Besuthos yet it is Baca. The music is captivating and well rendered.

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# Paul Robeson Is Featured In Interracial Program In New York Philharmonic Stadium

### Guest Singer-Actor Renders "Water Boy" and "I Feel Like A Motherless Child"

Dispatch
7-13-40
Oklahoma City

### Louise Burge Makes Fine Impression

NEW YORK.—(ANP)—Last Tuesday evening was the scene [illegible] interracial concert given by the New York Philharmonic orchestra in the Lewisohn stadium, one of a series given annually throughout the summer months.

Paul Robeson, singing actor, was easily the dominant atraction, assisted by a white 50-voiced mixed chorus selected from Hugh Ross' Schola Cantorum, a Negro mixed chorus of 45 voices from Wen Talbert's singing group, and Louise Burge, contralto product of Knoxville college, Howard university and the Juillard.

The program based upon folksong varied as it was stirring, was in essence derived exclusively from American and English sources.

The first of these was "Challenge, 1940," of that most capable of American composers, Roy Harris, sung by the Schola with orchestral accompaniment. The work was written within the space of five days especially for the concert and therefore the insecurity of interpretation was no doubt due to insufficient time for thorough digestion, or that the concert had been postponed from the previous night because of inclement weather. However, it would seem that a much larger chorus would have been some compensation.

In the mid-section of Dvorak's "Largo" from the "New World" symphony, the orchestra under the Cleveland Symphony's eminent conductor, Artur Rodzinski warmed up and gracefully prepared the advent of William Grant Stills balad poem, "And They Lynched Him On a Tree," for both choral groups, contralto and orchestra. Mr. Still's music inspired by the text of the gifted Katherine Garrison Chapin, was exceedingly grateful to the ear as new music, and gave the talented Louise Burge an excellent vehicle for the display of her unusually large, lower register and her almost perfectly audible, tho breathy, diction.

Splendid ammunition, this work, for the Dies committee!

The toying of the orchestra with Weinbergers harmonious Variations and Fugue on the old English tune "Under the Spreading Chestnut Tree" put the large audience in a splendid mood for Paul Robeson's ovation, who sang the baritone solo part in Earl Robinson's "Ballad For Americans," using his unerring skill to ferret out the hidden potentialities of the text.

Mr. Robeson added "Water Boy" and "Sometimes I Feel Like a Motherless Child," assisted by his accompanist, Lawrence Brown and the very profitable evening came to an end with a new version of Jerome Kern's "Ole Man River." Marl Warnow conducted this version as wel las "Ballad For Americans."

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# Musicians to Meet August 18 in Chicago

Iowa Bystander
8-8-40

Chicago, (ANP)—The National Association of Negro Musicians, meeting Chicago for the third time in its career is planning one of the greatest musical gatherings in its history, August 18 through August 23. Opening with a gala public musicale at the American Negro Exposition Sunday, August 18, the further sessions will be held at the Metropolitan Community Church and are expected to bring together the most distinguished as well as the vast group of aspiring artists within the race.

Des Moines Iowa

Mrs. Mary Caldwell Dawson of Pittsburgh, president and J. Wesly Jones of Chicago, executive secretary of the orgaanization announced the details of the program this week and the names of the artists who will appear on the coveted National Artists Program to be held the last night of the convention. Those to appear will be Pearson and Love of Kansas City, Kansas, the first time a piano ensemble team has been so honored; Miss Etta Moten of Chicago and Aubry Pankey, baritone of New York City.

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Conway, S. C., Field
November 14, 1940

### PETER HORRY CHAPTER ENTERTAINED AT ROAD'S END

An unusually delightful meeting of the Peter Horry Chapter Daughters of American Revolution was held at Road's End, home of Mrs. D. V. Richardson, Wednesday afternoon November 6th.

The meeting opened with the ritual followed by prayer. Mrs. Fred Jordan led in the salute to the flag. Then America's Creed was recited.

Mrs. Gelzer introduced the guest speaker, Reverend Pierce Cook, who had for his subjct, "National Defense Through Patriotic Education." Mrs. Rutledge announced a quartette of negro spirituals.

The treasurer reported receiving $14.50 from the magazine sale. Mrs. Coles thanked Mrs. Richardson and Mrs. Hoyt McMillan for the splendid service on the committee. Twelve memberships in the Tamassee Club were also reported. The chapter expects the entire membership to be one hundred per cent in this club by December 1st. Mrs. S. G. Godfrey stated that Mr. McCoy will gladly cooperate in getting the film "Ramparts We Watched" for Conway audiences. Mrs. Richardson was appointed chapter chairman of the D. A. R. Grandmother's committee.

The district meeting was announced for November 12th at Mullins, and members were invietd to attend.

At the close of the business the guests and members were served beautiful and delightful refreshments in red, white and blue.

Rev. Cook, Mrs. Frances C. Burroughs and Mrs. R. T. Edwards visited the chapter on this occasion.

* * * *

Billy Privett of Hartsville spent last week end with Mrs. Pick Winborn.

* * * *

George Magrath of the Citadel spent the week end with his parents here.

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James Causey and Robert Scarborough of The Citadel were also home for the week end.

* * * *

Senator Paul Quattlebaum attended the meeting of trustees of Queens College in Charlotte this week.

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Mr. Hunter Norwood of the Columbia Bible College was a guest of Mrs. Albert E. Goldfinch last week end.

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A number from Conway and surrounding territory attended a Coker College reunion held in Marion last Friday evening; among those attending were: Mrs. C. A. Lupo of Green Sea, Mrs. Manning Thomas Mrs. Joe Auband, Mrs. Hickman Long, Mrs. William P. Gelzer, Mrs Boyd Ludlam, Mrs. E. C. Kolb, Mrs John Coles, Mrs. Lois Atkinson Mrs. Bob Holliday and Miss Elizabeth Colm of Conway, also Miss Edith Todd of Loris.

MUSIC- 1940

## NEW FACE IN THE HALL

NOV 16 1940

New York Times

New York, N.Y.

Stephen Collins Foster has drawn Niche 73 in the Hall or Colonnade of Fame uptown. He is the only candidate to qualify in this ninth quinquennial election. It will be a popular choice. These nominations are made by the public, approved by the University Senate, confirmed or rejected by the electors. Foster is the first musician to be admitted to the Hall. The rhythm of his life was not too gracious. He died a charity patient at Bellevue in his thirty-eighth year. His "Negro idioms," scorned by the highbrows of his generation, are now acclaimed. From an undeserved obscurity he has been raised to his proper place.

His life has been written by kindly and industrious biographers. In the reminiscences of an old man, his early associate, you may see him in a "ragged suit" and a "glazed cap," holes in his shoes, "the snow falling drearily," a purely theatrical touch. There were times, certainly, when Foster made a good income according to the standards of the day. The man who wrote "O Susanna," that sang the Forty-Niners across the continent, must have had a gay, quickstep temperament. At least let us hope that he had a little of the immense and continuous pleasure that he has given. Against the aged reminiscencers set "Old Folks at Home," "Old Black Joe" and the rest of those sentimental ballads which our wise and pious grandfathers and grandmothers, all too many of them ignorant of the charm of Negro minstrelsy, used to warble with tears in their eyes and their voices. The dialect was awry, the sentiment was too common for noses-in-the-air. Yet the songs are always being sung, and now Stephen Foster is entitled to his bust and place of honor.

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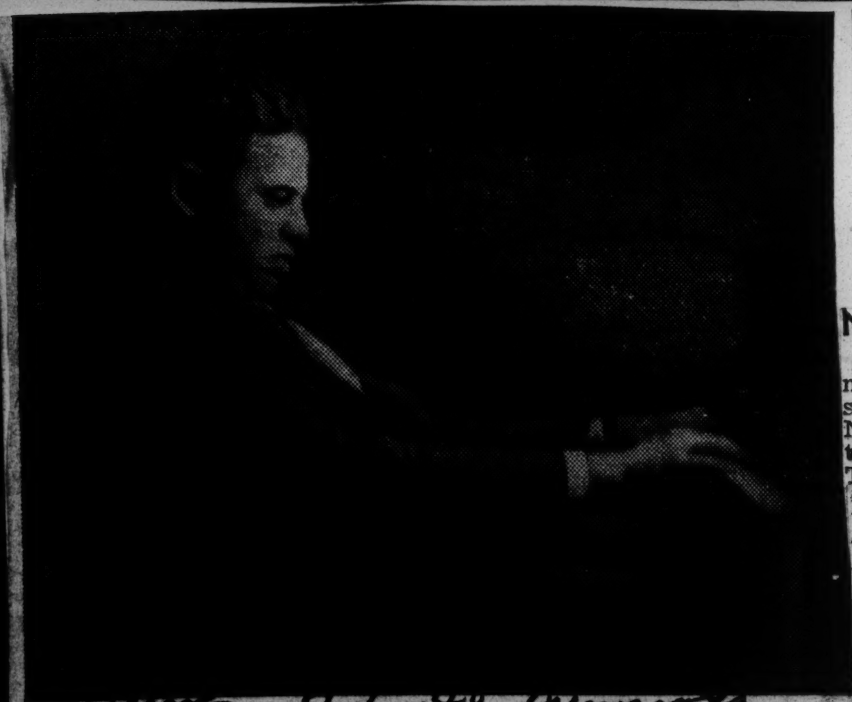

[illegible]

The annual George Gershwin Memorial concert will be given at the Stadium Thursday. Among those who will be heard on this program are the Eva Jessye Choir, which will sing excerpts from "Porgy and Bess," and the piano soloist of the evening, Oscar Levant.

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OCT 20 1940

New York Times

**DOROTHY**

# Maynor

**SENSATIONAL NEGRO SOPRANO**

**TOWN HALL—NEXT WED. EVG., OCT. 23 at 8:30**

New York, N.Y.

**Tickets Now at Box Office**

*ARPAD SANDOR at the Steinway*

Mgt. Evans & Salter

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## Negro Children To Sing

NOV 9 1940

B'ham News

B'ham, Ala.

Negro school children in the Birmingham Public Schools will present a one-hour program Tuesday, Nov. 19, at 1:30 p.m., as their part in the Negro Exposition of Progress. The details of the program are being worked out by a committee of teachers and principals. All the children who take part in the program and their teachers will leave school early in order to prepare for the performance. All other children who have the consent of their parents to attend the program will be excused at 1 p.m.

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Covington, Tenn. Leader
October 17, 1940

## MEMPHIS NEGRO CHOIR TO SING HERE TUESDAY

The choir of Trinity C. M. E Church of Memphis will sing at 8 p. m. Tuesday, October 22, at Collins' Chapel C. M. E. Church. The well-known Memphis singers have been compared to the "Wings Over Jordan" chorus.

Tickets for the appearance here are on sale at Roper Drug Co. White people are invited to attend.

# MUSIC

## Philippa's Day at the Fair

At the New York World's Fair nearly every day is dedicated to something or somebody. Noel Coward and Tallulah Bankhead have lately had their days; soon Rudy Vallée, Superman, Mrs. Hearst's Milk Fund will have theirs. One day last week it was Philippa Duke Schuyler Day. Dayspring was a bright-eyed, coffee-colored child, not quite nine, who for four years has been an egregious U. S. prodigy (TIME, June 22, 1936).

Time
7-1-40

George Schuyler, a coal-black Negro, was a day laborer before he turned journalist and novelist (*Black-No-More, Slaves Today*). His white wife, Josephine Schuyler, a Texas-born painter and journalist, prepared for the birth of their child by eating nothing but raw food for three years. Philippa was brought up on the same diet. (The Schuylers now broil their meat lightly, instead of eating the raw, bloody, buttered beef and liver they used to.) Her parents were not surprised at Philippa's precocity, which began when she crawled 18 inches at the age of a month, read, wrote her name, spelled 150 long words at two. At four she could, and persistently did, spell pneumonoultramicroscopicsilicovolcanoniosis.*

A pianist since she was a little over three, Philippa Schuyler has repeatedly won prizes in tournaments of the National Guild of Piano Teachers, and in competitions of young listeners to the New York Philharmonic-Symphony. She now studies at the Convent of the Sacred Heart in Manhattan, has an I. Q. of 185 (showing a mental age of 16). One of her two piano teachers is an assistant of Pianist Josef Hofmann. Able Conductor Antonia Brico drills Philippa in conducting, score reading.

Pianist Schuyler has given concerts in auditoriums and theatres since she was six has engagements this summer in Indianapolis, Grand Rapids, Youngstown, Cincinnati, Atlantic City. Her mother, whom she calls "Jody," sold the idea of Philipp Schuyler Day to the World's Fair. Wit five gardenias in her black curls, Philipp gave two free concerts in a little theatre She rattled off classics, played some o the 63 pieces she has made up since sh was four: *The Goldfish, The Jolly Pig Manhattan Silhouettes*. Self-confident bu not brash, Philippa explained her *Cockroach Ballet*:

"The little roaches are feasting in somebody's kitchen when the human beings surprise them and there is tragedy. The humans go away in triumph, thinking they have killed every little cockroach. But one little roach peeps out and another and another. Because cockroaches will go on forever . . . unfortunately."

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# Dorothy Maynor Is Soloist as Berkshire Festival Ends

By PITTS SANBORN.

AUG 19 1940

STOCKBRIDGE, Mass., Aug. 19.—For the last two concerts of this summer's Berkshire Symphonic Festival there was a return to traditional symphonic procedure. The Saturday evening program provided four orchestral numbers—Prokofieff's Classical Symphony. The symphony derived from Hindemith's Opera Mathis Der Maler, the suite made up of three excerpts from the incidental music composed by Gabriel Faure for Maeterlinck's drama, Pelleas et Melisande, and Respighi's orchestral arrangement of the Bach Passacaglia for organ. There was also a soloist, the much discussed Negro soprano Dorothy Maynor, who was brought into prominence at last year's Berkshire Festival.

Midway in the concert she was heard in Mozart's Concert Aria Bella Mia Fiamma, Addio and Beethoven's song Adelaide.

The little Prokofieff Symphony has long been a specialty of Mr. Koussevitzky and the Boston Symphony. On this occasion it was played with all the imaginable proficiency and esprit. Then there was a superb performance of Hindemith's music, to which the composer accorded his personal recognition by coming out after it to congratulate conductor and orchestra and to bow many times.

* * *

### *Pattern Stands Out.*

The symphony itself—the three movements are respectively Angelic Concert, Entombment and Temptation of Saint Anthony, depicting panels of the Isenheim altar piece at Colmar—frowns on the listener with repetition. The pattern of the music stands out more and more clearly, as well as its thematic character, and the instrumental coloring discloses further richness and splendor. Admirers of Hindemith's St. Francis ballet are sure to find satisfaction in Mathis Der Maler.

No need exists for comparing Faure's Pelleas music with Debussy's. The Faure score, which antedates Debussy's, is delicate and atmospheric as it ought to be, and nobody should object to the compliment paid Wagner. The Boston forces did complete justice to it. In conclusion they made the welkin ring with the Bach-Respighi sonorities.

Miss Maynor sang the Mozart Aria carefully but without by any means exhausting its possibilities. She seemed bent on giving forth her beautiful voice only in its softer brackets. This was still more apparent in Adelaide, which she turned for the most part into a crooner's delight. The enormous audience recalled her many times and some of its members seemed bound she should sing Spirituals. She stuck to the rules of the game, however, adding nothing to her printed list.

At yesterday's concluding concert, in the afternoon, three Symphonies constituted the program—Haydn's in G Minor, No. 88; the Seventh of Sibelius and the first of Brahms. The arrangement was shrewd. After the Eighteenth-Century clearness and order of Haydn came the fascinating and still problematic work by Sibelius. No more fitting choice could have been made for a grand finale for the entire Festival than the First of Brahms.

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### *Fluent Reading.*

The Haydn Symphony exhibited well the vivacity and polish of which the Bostonians are capable. One could scarcely imagine a more fluent and finely articulated setting forth. Yet, in spite of this

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Chattanooga, Tenn., Daily Times
November 24, 1940

## Musical Program Set

The Precious Four quartet will lead a musical program at Phillips Temple church tomorrow night with several other well-known Negro singing groups participating.

Some of those on the program are Crutcher Four, Harmony Kings, St. Paul Four and Bentman Sisters.

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Columbia S C State
October 27. 1940

**THE FOUR INK SPOTS**

Above are the Four Ink Spots, well known Negro quartet, which will appear at the Township auditorium Monday evening. The quartet, well known through their recordings of "My Prayer," "Bless You" and many other popular selections, are on a national tour.

MUSIC-1940

# PHILIPPA GETS DISTINGUISHED RATING BY NAT'L PIANO GUILD

Courier 6/22/40 Pittsburgh, Pa.

NEW YORK, June 13.—The annual Tournament of the National Piano Teachers' Guild, held this year at the Hotel Biltmore, with more than 360 contestants, placed eight-year-old Philippa Schuyler on their distinguished student list for having won national honors for five consecutive years.

Hans Barth, well-known teacher and composer, gave Philippa the highest grading which was Superior-Plus; called her of concert calibre, and told reporters that her compositions, especially "The Dance of the Forty Thieves," and "Men At Work," were outstanding. Philippa presented a twenty-piece repertoire. She had offered a list of fifty memorized pieces this year, as last year, then she broke the Guild record of repertoire, bu new ruling prohibited the presentation of more than twenty.

After hearing Philippa play, Mr Barth graciously played a group of original compositions of his own for her and promised to send her some of them to learn.

Guild grades are rated as follows: Superior-Plus is from 96 to 100; Superior is about 93-95; Superior-Minus is around 90; Excellent-Plus, Excellent and Excellent Minus are in the seventies, and eighties; Good Minus, Good and Good-Plus are seventy and

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Greenville, S. C. Piedmont
June 17, 1940

# Negro Writes Oratorio Music

BUTTE, Mont.—(U.P.)—Working at a public desk in the Butte postoffice lobby, Joseph Lee Turner, 35-year-old negro musician, is finishing an oratorio using "The Lord's Prayer" as his theme. Setting down the notes with a rusty postoffice pen, Turner already has completed the piano score for his composition.

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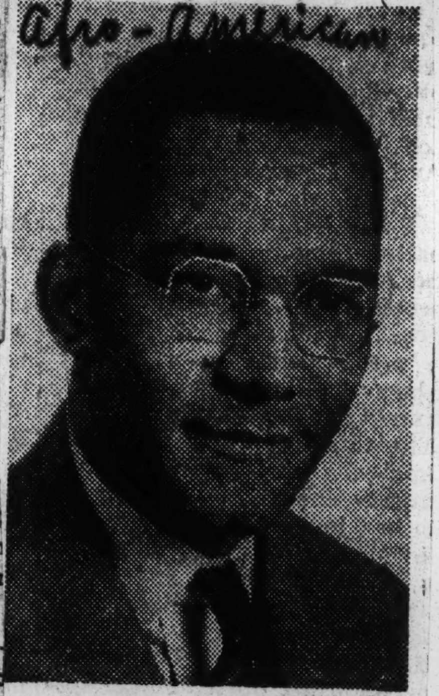
## Directs School

Afro-American



ANDREW F. ROSEMOND, violinist and director of stringed instruments at Tuskegee Institute, who will direct his summer violin school at the Craig House Art Center in Richmond for eight weeks, beginning this week.

6/29/40 Baltimore, Md.

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## Fame Beckons This Singer

Daily World - 7-7-40 Atlanta, Ga.

Believed to be another Marian Anderson, 26-year old Virginia Lewis, soprano discovery of Philadelphia is shown reaching for a high note under the guidance of Alexander Smallens, noted opera conductor, before her debut July 1 with the Philadelphia orchestra as soloist. Mr. Smallens declared she had the "most beautiful, powerful natural voice I have ever heard." Wealthy Philadelphians have underwritten a course of study for her.

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# Musical World Hails New Vocal Discovery

Daily World 7/12/40 Atlanta, Ga.

W. PHILADELPHIA—(A N P)—Virginia Lewis, 26, years old soprano, made her first appearance as a soloist with the Philadelphia orchestra there in Robin Hood Dell.

Disclosing a voice of great promise, her singing was the musical highlight of the evening. Her two numbers, "Summertime" and "My Man's Gone Now," both from the same folk opera, "Porgy and Bess," were heartily applauded. Summertime was repeated as an encore.

Miss Lewis was born in Philadelphia where she attended grammer school and graduated from Overbrook high. Her career, to date, has been quite checkered: Piano and violin study, house work, child's nurse, a fling with Lew Leslie's 'Blackbirds" and WPA music teacher.

She was urged to study voice seriously by William D. King in 1936. Her first public appearance was at the new Century auditorium in 1937 and the following year in the foyer of the Academy of Music. Last year's recital was cancelled due to a throat ailment.

The Dell president, Samuel R. Rosenbaum, after hearing Miss Lewis sing at a private affair, arranged for her Dell debut.

# 8 000 Hawaiians Hear Marian Anderson

Journal & Guide-7-6-40 Norfolk, Va.

**MARIAN ANDERSON**, distinguished contralto, and her accompanist, Kosti Vehanen, enjoy cooling drinks while they discuss the concerts of the noted singer in the Hawaiian Islands. Miss Anderson arrived in Honolulu to sing before more than 8,000 music lovers on the islands of Oahu, Maui, Kauai, and Hawaii. This photo was flown by Clipper plane to California and by transcontinental plane to the East.

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# Composes Symphony On Harlem

[illegible] 7-13-40

**JAMES P. JOHNSON**, musician and songwriter, whose classics are well known throughout musical circles, and who recently composed "Harlem Symphony," a musical story of a sightseer in Harlem.

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# Those 'Sweethearts Of Rhythm' All-Nations

NOV 30 1940

Defender Chicago [illegible]

The Sweethearts of Rhythm, sensational all girls band have been moving up the ladder of popularity until today they stand at the top of the music profession. Not for some time has a band come as fast as has the "Sweethearts," the girls' orchestra from Piney Woods, Miss. Two years ago the band was practically unknown and often traveled unnoticed but today they are heralded wherever they play.

The orchestra enjoys the unusual distinction of having seven nationalities in its personnel. There is an Indian in the brass section, a Mexican on the saxophone and a Cuban handling a trombone. These are but a few of the many nationalities that go to make up the famed "Sweethearts of Rhythm." However the band's big boast is not the nationality of its members, rather the class of music played. New York, Washington and many points south and west agree that no hotter bunch ever tooted a horn or beat a drum. When this gang of tunesmiths come your way don't fail to hear and see them. They are good looking and come on musically like "Gangbusters."

MUSIC - 1940

NOV 25 1940

PAUL ROBESON

## AMERICAN MUSIC

The United States has not yet produced a single significant composer of music. It has not yet produced a really top-notch conductor. These facts have been considered with shame by many casual esthetes, but there is a very logical explanation for them.

Montgomery

Today the United States is the center of tunesmithing of the popular variety. Records out of tin pan alley, tunes from the latest movies, and song-sheets arranged by the best American bands around the

NOV 25 1940

whole world over. But no one would even try to argue that such music will last beyond next income tax day, much less be played a hundred years hence.

There is no lack of musical talent or of music appreciation in the United States. Radio broadcasts of symphony programs have grown in popularity with a consistency that has amazed their sponsors. The three B's are now almost household words, Beethoven, Bach, and Brahms, but still the United States produces no music that can really hold its place among the masterpieces composed in Europe a century ago, a half century ago, and even a year ago.

Advertiser

The logical explanation lies in the fact that the United States is too young to have any background of folk dancing around which to build music. It is probably also true that the United States will never have an appreciable body of folk dance forms and the accompanying folk music. It was born too late. What will happen is that an entirely new core will be found around which a new music will be created. The same reasons which prohibit the formation of folk dance forms and its folk music accompaniment in the United States are working to extinguish them in all other lands.

Montgomery

Already there is evidence from our "popular" tune centers that the core of this music of the future is already taking shape.

Alabama

The United States has, of course, produced some commendable composers, one of whom is Ferde Grofe. And since he is among the top few of the American composers one of his works serves well as an illustration of how this music of the future will find its inspiration. The most marvelous natural formation in the world, Grand Canyon, inspired the most popular of Grofe's better works.

Like all good music, the Grand Canyon Suite tells an authentic story, but this story happens to be that of a simple human being undergoing a new experience instead of the recounting of an ancient myth embroidered by countless poets and inherent in the mental experience of large masses of people. Grofe went to see the canyon and was vastly impressed and wrote about it. Richard Wagner grew up with the atmosphere heavy with the ancient tale of the Neibulunglied out of which the Ring Operas came.

Interpretation of individual experience is certainly the core around which the music of the future will build. When a man sees a new and marvelous machine and becomes aware of its [illegible]bilities, then that will be the theme of a new symphony. And when newer and more marvelous machines are built, it will not make that music out of date because man's wonder is always comparative. If the musical workman who beheld the first machine was competent, he will have expressed forever the wonder that all mankind feels when confronted by marvelous technical creation.

A second United States composer might well be called in as exhibit B. Aaron Copeland has written a very creditable mass of interpretative work, creditable because it invariably stirs a normal audience to extremes of resentment and anger. His works will not live because he has not been in sympathy with his subject matter, but that is not the point. One of his concert pieces, probably called "Brooklyn Street," contains automobile horns in profusion interspersed among the deliberately screeching strains of "Saint Louis Blues" and other "hot" pieces. But Copeland has seen the fundamental of the music of the future. He has written of individual experiences instead of the vicarious experiences of his audience. The beauty of this transition is that the audience can usually recall some authentic personal experience which fits the mood of the music instead of depending upon the hearsay of childhood. As atrocious as Copeland's automobile horns might be, mixed with snatches of other music, they at least are so familiar that program notes are not necessary to point them out.

The large mass of music being turned out in the United States, while inconsequential of itself, is good practice for our musical talent for the day when more serious attention will be paid to the future development of symphonic music. An entirely new science of orchestration is being developed to fit today's "popular" music, and that technique is highly applicable to the needs of individualistic music.

The United States will tomorrow be the leader in the development of serious music because it has no background of tradition to forswear before it adopts a new approach. Today the run of the mine American composer apes the traditional forms of another age, but they will disappear as soon as the new ideal of music becomes generally recognized.

Another reason why the United States will be the center of all new music developments is that the American public has never known the tradition of community introversion. Prior to the advent of the modern technology, the American community was but a source of expansion, not a center of stability. From the communities of the Eastern seaboard the pioneers who pushed relentlessly on to the west came. The mere fact that part of the population was leaving kept those who remained from falling into the complacency of community introversion. If a fifth of the population of a town left over a term of years for new lands, then at least half of the community remained for a time interested in their progress. Thus the oldest of our communities never lacked the broadening influence of widespread interests and obligations.

NOV 26 1940

When that period of expansion ebbed, then technology took hold and kept the community more national in mind than local. The railroad, the automobile, the radio, and the airplane, all came in relentless sequence to apply the spur when the national spirit began to lag. And there are many more unforseeable things to come in the future. Today a family can stay at home and listen to a radio program from New York or can drive over to the next town to see a picture show from Hollywood better than the one showing in their own community. If neighbors come in the entertainment is bridge, discussion of national affairs, or listening to a radio program from a distant city. New York is available on the radio, any community within fifty miles is available by car, and Hollywood or a foreign capital is available at the movies.

The American audience is cosmopolitan in its cultural taste and acquaintance. It is receptive only to the best because it is accustomed to the best, and what is more, it seeks the authentic and rejects all discernible fraud no matter the guise it might take.

This discrimination of the American audience will shape the production of American composers not only to a new standard but to a new high standard.

As bare as is America's musical history, the auguries all point to its being compendious beyond measure in the future.

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# JAZZ SWINGS TO CLASSICS

New York Times
New York N.Y.

## Improvisation and Variations Gone From Popular Music, Paul Laval Says

NOV 24 1940

By LANFRANCO RASPONI

CLASSICAL and popular music have never been so closely related as they are today, according to Paul Laval, NBC's ubiquitous music maker. While composers of symphonies are now using bassoon, clarinet, saxophone and trumpet solos, song writers are becoming more and more lyrical in their feeling and melodious in their scope.

"The days of improvisation in jazz have gone and the variations on a theme have passed too," Mr. Laval declared in his small crowded studio. "Almost anything that is composed these days is written out for the performer. Ninety per cent of the swing bands have to read what they play now, and there is no more room for amateurs. This is all for the best, because it means that all instrumentalists must be first rate readers.

"The proof that jazz writers are at present trying to make their tunes more highbrow," he continued, "is that pieces of great composers are being used and with great success. Debussy's 'Reverie' has become 'My Reverie,' Ravel's 'Pavane pour l'Infante defunte' has developed into 'The Lamp Is Low,' one of the movements of Tchaikovsky's Fifth Symphony has inspired 'Our Love' and the andante cantabile from Tchaikovsky's string quartet has originated 'The Isle of May.'"

### The Trend in Swing

The constant increase in the attendance at good concerts and in the sale of classical records has had a very definite influence on swing, in Laval's opinion. In fact, swing recently has developed a tendency in the direction of adding melody to its flowing rhythm and curtailing its rambunctious, strident, noisy aspects.

"We have been getting a great many requests by the general public to feature calmer dance orchestras on the air," he asserted. "One of the reasons why swing is not so rancous and stereotyped any more is because arrangers know more about music. Instrumentally and harmonically it all makes more about music. Instrumentally and harmonically it all makes more sense. For instance, I have here a suite in H moll by Bach written for piano and flute which I am adapting for guitar and piccolo. It is not as difficult to do as one might think. Swing is all a matter of accents, phrasing and hot licks. The eighteenth century music is easier to reduce than the romantic kind, for the construction always follows a line and is rhythmical."

Paul Laval would be described by his French ancestors as "bon à tout faire" (able to do anything). In fact, besides conducting both classical and popular music, he plays the clarinet, the saxophone and the piano and arranges scores. Among the many personal appearances he has made with orchestras all over the country, he is very proud of one made with Toscanini last Winter when he played the clarinet solo in Mussorgsky's "Pictures at an Exhibition."

### Arranging for Jazz

"At present," he said, "I am doing three programs on the air. On Monday nights I am in charge of one of the two bands on the Chamber Music Society program of Lower Basin Street. While Henry Levine's orchestra is patterned after the original Dixie band, my ten woodwinds must provide a healthy contrast. It is my job to take away the harshness of the other group. All my boys play a varied number of instruments. The bassoon player also plays the piccolo and the flute and so forth. The arrangements I make are unmistakably modern. The reharmonization of a piece does not strip it of its melody or its tempo, but it provides an entirely different combination of colors. Most jazz tunes have a harmony in four parts, while my arrangements are based on seven or eight parts."

During the twenty-six weeks that the Lower Basin Street program has been on the air, his conception of the "Shoemakers' Holiday" has received a great deal of notice. It is a descriptive, humorous score with the bassoon interpreting the part of the father, the oboe that of the mother and the clarinets the children's.

"On Saturday nights I conduct a program called 'Melody in the Night,'" he asserted. "For one entire half-hour the voice of the announcer is never heard. A seven-voice choir steps in as the piece is ending on the same key of the finale and after informing the public of what's coming modulates its voices into the key on which the next piece begins on. This is quite an innovation. The program always introduces some novelty, but on the whole sticks pretty much to popular tunes."

### Interpreting Light Classics

On a recent Sunday afternoon series Laval instead conducted "Reveries in Melody," giving a rhythmical interpretation of light classics. Through a mathematical system which he has learned from Joseph Schillinger, composing and arranging have been made much simpler for him. His latest work, "Symphonic Rhumba," was played recently by the New York Civic Orchestra and will be played by many orchestras throughout the country in this coming season.

"All in music interests me," he said, "and since my days at the Juilliard School I have hoped to be able to make a career of it without ever specializing in anything in particular. Now it really looks as if my dream were to come true, and maybe some day I will be conducting a big symphonic orchestra too."

Of small size, dynamic, dark haired Paul Laval has forgotten that week-ends, vacations and other such pleasures exist. Pointing around to his crowded book shelves and to his piano covered with sheets of music, he shrugged his shoulders, smiled, and concluded, "Music is my life and I am happy that it is so."

MUSIC - 1940

Montgomery, Ala Journal
December 23, 1940

## HUGE THRONG JOINS IN SINGING CHRISTMAS CAROLS

Part of the crowd of 3,000 Montgomerians who Sunday night sang Christmas carols in Court Square. The mass singing was sponsored by the Music Study Club of Montgomery. (Journal Staff Photo.)

### 3,000 Persons Sing Christmas Carols In Court Square

Approximately 3,000 Montgomerians joined their voices Sunday night in Court Square to sing Christmas carols. Dr. Donald C. MacGuire, pastor of First Presbyterian church, and Paul Fuller, secretary of the Chamber of Commerce, conducted the singing and delivered short opening addresses.

Such favorites as "O, Little Town of Bethlehem," "Silent Night, Holy Night," "Oh Come, All Ye Faithful," and "It Came Upon a Midnight, Clear," and many other compositions were rendered by the massed voices.

A negro quartet upon the invitation of Fuller sang, "Swing Low, Sweet Chariot." The closing number was "God Bless America."

The event was sponsored by the Music Study Club of Montgomery. Fuller, Dr. MacGuire, G. Paul Rollin, Montgomery Civic Concert Band, Boy Scouts, Sea Scouts and other ministers of the city assisted in the program. H. R. Denham led the singing with Mrs. Henry McCorkle as soloist. Miss Anna Bell Reese was pianist.

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LaGrange, Ga News
December 17, 1940

# NEGRO GLEE CLUB TO GIVE PROGRAM

### Will Sing Carols, Other Christmas Music Thursday

Following an annual custom, the glee club of East Depot street high school will present a program of carols and other Christmas music, Thursday evening, December 19, in the school auditorium at 8 o'clock.

For the last few years the glee club has begun the Yuletide season by a presentation of this type of program which has done much to bring Christmas cheer and spirit, and a greater appreciation of the season to those in attendance. The group's previous performances have been rated among the best presented by any non-professional chorus in this section.

The glee club, composed of fifty voices, under the direction of Annie L. Jackson and accompanied by R. C. Rutledge, has worked strenuously to make this concert surpass any of former years, and promises a program rich in selection and variety.

In addition to traditional French and English carols, the program will feature such numbers as "Glory Be To God", by Lorenz, and "Gloria In Excelsis", from the Twelfth Mass, by Mozart, a number beautiful and pleasing to hear. The glee club will be augmented by the woman's sextette in "The Christmas Dawn" and "The Shepherds", by Kountz, and by the male trio. The solo work will be done by some of the most able members of the group, persons possessing rare and unusual voices despite their youthfulness.

Principal C. E. Warner has announced that a section of the auditorium is being reserved for white people. He and the faculty are sparing no means to make the program a success.

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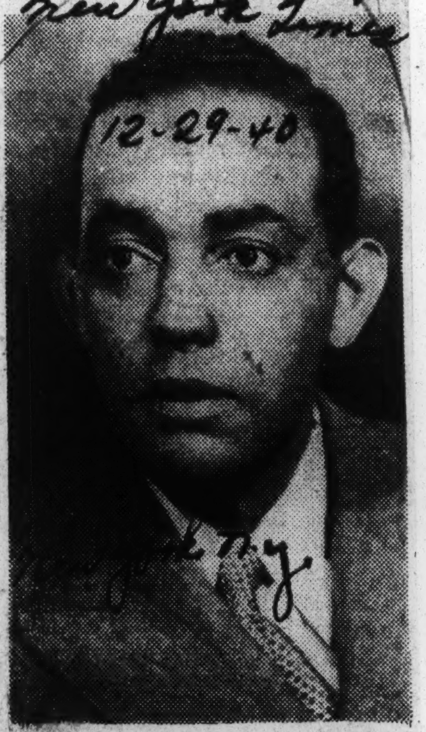
**Combined Ukrainian Choruses** Town Hall, evening. Conductor, Dr. Alexander Koshetz; soloists,

New York Times



12-29-40

New York N.Y.

**Clyde Barrie gives a program of songs at Town Hall this afternoon.**

# Dorothy Maynor Sings to Rhode Islanders

Afro-American

Baltimore Md.

By LYDIA T. BROWN

PAWTUCKET, R.I.—Miss Dorothy Maynor, soprano, will sing at the Metropolitan Theatre, as the third attraction of the Community Concert season on Tuesday night. All tickets were sold out before the concert.

Miss Maynor will also sing on Friday evening for the Pawtucket-Attleboro Civic Music Association, at the Pawtucket High School Auditorium, where Miss Marian Anderson sang in 1938 before a packed house.

### Unusual Program

At her recital before the Community Concert Association, on Tuesday night, Miss Maynor will sing the following program, accompanied by Arpad Sandor:

I

"Now Let Every Tongue Adore Thee" ............. Chorale by P. Nicolai
"I Was Deep in Sorrow" ....J. S. Bach
(Aria from Cantata)
"Oh, Had I Jubal's Lyre" ... Handel
(From Joshua)

II

"Allerseelen" .................. Strauss
"Ich Schwebe" .............. Strauss
"Wiegenlied" .............. Strauss
"Wise Sollten Wir Geheim Sie Haltern" ........................ Strauss

III

"Beau Soir" .............. Debussy
"Adieu de l'Hotesse Arabiene" .. Bizet
"Depuis Le Jour" ....... Charpentier
(Aria from Louise)

IV

SPIRITUALS:
"Lead Me to the Waters" .......... ........ Arranged by Lawrence
"I'm Seeking for a City" ....... ............ Arranged by Hayes
"I'm Goin' to Tell God All My Troubles" ......... Arranged by Dett
"Ride on, Jesus" .... Arranged by Dett

V

"The Swan" ........... Edward Grieg
"Cupid Captive" ..... Frank La Forge
"Little Star" ........... Moussorgsky
Parasha's Reverie and Dance .. .. Moussorgsky

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# RECITAL IN CAPITAL BY DOROTHY MAYNOR

New York Times

New York N.Y.

## Negro Soprano Opens Festival at the Coolidge Auditorium

DEC 19 1940

Special to THE NEW YORK TIMES.

WASHINGTON, Dec. 18—A distinguished audience including several men and women who slipped away between numbers from the National Symphony concert at Constitution Hall for the purpose tonight applauded the program given by Dorothy Maynor, Negro soprano, in the Coolidge Auditorium of the Library of Congress.

Miss Maynor's recital, the first ever given by a Negro in this hall, was the first of a series of four concerts, arranged as a festival in commemoration of the seventy-fifth anniversary of the proclamation of the Thirteenth Amendment to the Constitution.

Opening with the Handel aria, "O, Sleep, Why Dost Thou Leave Me," Miss Maynor continued with two Beethoven songs, "Der Kuss" and "Adelaide," and gave next a group of German Lieder by Brahms, Schumann and Strauss, which was followed by a French group including Debussy's "Le Soir," Bizet's "Adieu de l'Hotesse Arabe," and the aria from Louise, "Depuis le jour," by Charpentier.

The contemporary Negro songs included "My Day," by Nathaniel Dett, with whom Miss Maynor had studied some years ago and who was present tonight to hear her, and two songs by Samuel Taylor Coleridge.

The spirituals given in the finale, were "Lead Me to the Water," "I'm Seekin' for a City," "I'm Going to Tell God All My Troubles" and "Ride On to Jesus."

Miss Maynor was accompanied at the piano by Arpad Sandor.

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# Colored Bands Slipping as Whites Copy

Afro-American

Baltimore Md.

DEC 21 1940

NEW YORK — An article signed by one R. L. Larkin in a recent issue of Down Beat states that "colored bands are no longer the box-office attractions they were a few years ago," because white bands are successfully stealing their stuff."

They are employing colored arrangers and playing sepia rhythms. The story cites the popular bands of 1930—Whiteman, Lombardo, Waring, Valle, Wayne King, and their strictly "white" music—and compares them with the popular bands of today — Benny Goodman, the Dorseys, Gene Krupa, Woody Herman, Harry James, Charlie Barnet, Glen Miller— who play mostly "Negroid" music.

The decline of the jitterbug, who knew no race lines, is given as another cause of the bands' slipping. The writer says the remedy lies in increased showmanship in the colored bands, in making more phonograph recordings and in getting air-time to build up their popularity, and, most important, in developing "something new" in public entertainment.

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# Virginia Lewis at White House

Afro American

## Mrs. Roosevelt Presents Singer at Musical

(For ANP)

DEC 21 1940

WASHINGTON

At a musicale given at the White House by Mrs. Roosevelt, Tuesday afternoon, Virginia Lewis, whose voice has been acclaimed by Alexander Smallens, orchestral conductor, as one of the finest in America, was presented as a surprise for the guests.

Miss Lewis, a dramatic soprano discovered and sponsored by Samuel Rosenbaum of Philadelphia, who was one of the earliest persons to recognize the talent of Marian Anderson, sang an exacting program of Italian and German songs and, as a finale, a group of spirituals.

A domestic servant until last February, when she obtained a position teaching music on a WPA project in Philadelphia, Miss Lewis made her first appearance as a soloist on July 1 on the all-Gershwin program of the Robin Hood Dell concerts in Philadelphia.

Baltimore Md.

Mrs. Roosevelt's interest in Miss Lewis was enlisted by Mr. Rosenbaum, and arrangements made for her to sing privately for the President's wife at Hyde Park. On hearing more enthusiastic reports of Miss Lewis's talent, however, Mrs. Roosevelt changed her plans and decided to present her as a surprise feature of Tuesday's musicale.

After her appearance at the White House, Miss Lewis was honored at a reception given for her at Howard University by Dr. Virginia Alexander, dean of women.

Times 6/18/40 New York

## THE MUSIC EDUCATION LEAGUE CLOSES ANOTHER SEASON

Miss Isabel Lowden, president of the organization, with school children who received awards at ceremony held in Center Theatre

Times Wide World

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# MUSIC LEAGUE ENDS 17TH COMPETITION

## Annual Presentation Made of Prizes at Winners' Concert Before Audience of 2,500

## 1,000 STUDENTS TAKE PART

## Thrice as Many Receive Tokens, Including 28 Gold Medals and 22 Silver Cups

Times 6/16/40 New York

The Music Education League closed its seventeenth season of auditions and contests yesterday afternoon with a winners' concert and the annual presentation of awards at the Center Theatre. An audience of 2,500 followed with interest and enthusiasm the elaborate musical program in which 1,000 students participated.

The concert, given by gold medal and silver cup winners in this year's competitions, covered many phases of music. There were piano, violin and vocal solos, in addition to instrumental ensembles and choral and orchestral selections.

At the end of the program the many participants in it and 2,000 other students shared in the awards presented by the league, every soloist or group receiving an award based on merit. Twenty-eight gold medals and twenty-two silver cups were presented, besides a large number of silver medals and shields, bronze medals and shields, and silver and bronze pins. The names of all the winners have appeared previously in these columns.

Miss Isabel Lowden, president and founder of the league, served as mistress of ceremonies during the presentation of awards, at which the Rev. William R. Kelly, superintendent of Catholic schools for the Archdiocese of New York, accepted on behalf of the Archdiocese and the Diocese of Brooklyn the seventeen silver cups and the many silver shields won by the Catholic schools. In a brief address Father Kelly thanked the schools and the league for their cooperation in the season's auditions.

Awards of silver cups and silver and bronze shields made to the Protestant schools were received for the winners by the Rev. Charles J. Allen, Dr. Ernest Brennecke, Dr. Joseph Hunter, the Rev. Ernest Newmann, the Rev. James Speer, the Rev. George G. Wacker and the Rev. William T. Walsh.

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# Marian Anderson In Final Concert Bow

[illegible] 6-5-40 [illegible]

NEW YORK—(A N P)—Marian Anderson, the distinguished contralto, appeared in her fifth and final New York concert of the season Sunday night at Carnegie Hall, when she gave a concert for the benefit of four organizations: the National Association for the Advancement of Colored People, the Division of Colored Work of the National Council of the YWCA, the National Urban League and the International Committee on African Affairs.

As customary Miss Anderson sang to a capacity audience with Mayor La Guardia and party occupying one of the boxes.

Kosti Vehanen accompanied the artist in her program of classics spirituals and lyrical operatic numbers, and Miss Anderson's exquisitely beautiful communication brought her many ovations. The concert terminated a tour of more than seventeen cities in the United States this season, some which she honored with more than one appearance.

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Nashville, Tenn. Tennessean
October 14, 1940

# Organ Recital Given at Fisk By Instructor

By ALVIN S. WIGGERS

The first concert for the season at Fisk University was given in the chapel Sunday afternoon. The occasion was an organ recital by Arthur R. Croley of Michigan, who begins his third year on the school faculty, assisted by Margaret Seely, pianist, of this city.

Croley is an excellent organist, who has given recitals at the New York World's Fair. He understands the possibilities of the instrument, and gives splendid interpretations of the master works for organ.

Two early compositions were the Fantasia in Echo Style, by Sweelinck, a Dutch composer, who lived from 1562 to 1621, and "Dialogue for Trumpet," by the French composer, Clerambault (1675-1749). In the former work every phrase seemed to be repeated, and in the latter work the trumpet solo was clearly brought out.

Liszt's monumental Prelude and Fugue on B-A-C-H, the German lettering for B-flat, A, C, B natural, was impressively played, also the Andante Cantabile from Tschaikowsky's Fifth Symphony, which many consider the most beautiful melody ever written, was lovely. "The Squirrel," by Weaver, an American composer, was cleverly descriptive.

Mrs. Seely is a graduate of the Cincinnati College of Music and is one of the outstanding local pianists. She has fine technique, plays with remarkable accuracy, and displays warmth of temperament. Her playing of the famous Concerto in E-flat, by Franz Liszt, was brilliantly done, and Croley furnished the orchestral accompaniment on the organ with much skill, bringing out even the much discussed triangle obligato.

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Clyde Barrie, song recital, Town Hall, 3 P. M.

DEC 29 1940

New York Times

Hear Me, Ye Winds and Waves, from "Julius Caesar"; Si trai ceppi, from "Berenice" ........................Handel
Im wunderschoenen Monat Mai; Aus meinen Thraenen spriessen; Die Rose, die Lillie, die Taube, die Sonne..Schumann
Die Nacht; Zueignung ..............Strauss
Unmindful of the Roses....Coleridge-Taylor
Sigh No More ..................W. A. Aikin
The Cloths of Heaven................Dunhill
When I Think Upon the Maidens....Michael Head
Two Groups of Spirituals:
I mus' keep a'moverin',
W. Clark Harrington
Exhortation ............Will Marion Cook
Sweet li'l Jesus boy...Robert MacGimsey
Hold On ..........................Hall Johnson
Lawd I want to be a Christian,
William Grant Still
No hidin' place.......Arr. by Clyde Barrie
You may bury me in de east......Burleigh
Gwineter sing all along de way,
William Grant Still

New York N.Y.

Concert and exhibition of gowns

Atlanta, Ga. Journal
June 3, 1940

# James Melton Sings Spiritual as Solo

## 'Alexander's Ragtime Band' on Radio Theater Presents Alice Faye, Ray Milland

A Rumanian's arrangement of an old Negro spiritual will be James Melton's solo feature for the Telephone Hour tonight (WSB 7 p. m.) "Sho's Gonna Mourn for Me" is the title of the song, and it was arranged by Jacques Wolf, noted composer, who was so fascinated by the first spirituals he heard 20 years ago that he's been adapting them ever since.

Melton has introduced many of his compositions over the airwaves, for he is a personal friend of Wolfe.

The duet "Parle Moi de Ma Mere," from Bizet's "Carmen," will be done by the tenor and Francia White, soprano. Her own solo will be "One Fine Day," from Puccini's "Madame Butterfly."

Directed by Donald Voorhees the 57-piece symphony will open the program with Rimsky-Korsakov's "Dance of the Tumblers.' The Ken Christie chorus will present "In the Good Ol' Summer Time."

### Jalopy-Riders With Alec

A hitchhike and a ride to Chicago in a 1929 jalopy will be climaxed for the Dinning Sisters tonight by a radio appearance with Alec Templeton (WSB, 8:30 p. m.).

The Dinnings are Jean, Ginger and Lou—the first two being 16-year-old twins and the last an 18-year-old young lady. They began their career in 1935 when they hitchhiked 100 miles from Oklahoma to Kansas to win an amateur contest.

Four years later they drove their brother's jalopy to Chicago, where they got a job. Today they are featured on the Breakfast Club and on Club Matinee—two NBC programs.

"South American Way" will be their hit tune for Alec's show. Joining with Templeton, William Miller and the orchestra, they will do "Imagination," current favorite.

Templeton's impression will be of Jimmie Fidler, movie columnist and radio commentator. His variations will be on "Turkey in the Straw."

Pat O'Malley, the Lancashire gent, will mutter through "'Erbert Pinwinkle Turns Lawyer."

### Light Opera Songs

Margaret Speaks will do four light opera favorties tonight (WSB, 7:30 p. m.) They include "Kiss Me Again" and "The Time, the Place, and the Girl," both from Victor Herbert's "Mlle. Modiste"; "My Faithful Stradivari," and "Love's Own Sweet Song," both from Kalman's "Sari," Wilson's "Carmena" and "Annie Laurie."

Directed by Alfred Wallenstein, the orchestra will play Johann Strauss' "The Blue Danube."

### Scandinavian Melodies

Traditional tunes of Scandinavian countries will be presented on the Contented Hour (WSB, 9 p. m.) by the orchestra and the Lullaby Lady.

Rico Marcelli, guest conductor, will lead the instrumentalists in several brilliant compositions, including Grieg's "In the Hall of the Mountain Kings," "Wedding Day at Troldhaujen," and the A Minor Concerto.

Lullaby Lady Opal Craven will sing "Sov Mit Barn, Sov Laenge."

### "Alexander's Ragtime Band"

Lovely Alice Faye plays her original part in "Alexander's Ragtime Band" on the Radio Theater (WGST, 8 p. m.). Two other Hollywood stars, Ray Milland and Robert Foster, are also in the cast.

Cecil DeMille begins his fifth year as producer of these dramas tonight.

### Blueback Experts

Another round of combat with the old Blueback speller will be waged tonight between the Smyrna Methodist Sunday School team and the challenging crew—the Women's Chamber of Commerce.

Feminine C. of C.'s include Mrs. Annie V. Werber, Mrs. Mary White, Miss Anna Wootan, Miss Marion Vaughn and Miss Katherine Griggs. Their own president, Mrs. Carolyn Seivers, will be judge.

Still victorious, the Smyrna group will include the familiar names Mrs. Pearce Mathews, W. C. Cobb, Mrs. F. G. Swain, Henry Konigsmark Jr., A. C. Lowry, Mrs. H. H. Combee (alternate), and the Rev. J. W. Stephens as judge.

Last week the gentlemen of the C. of C. did their best to triumph over the Smyrnaites, but 'twas no use. This week, it remains to be seen how well the ladies of the C. of C. can do.

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Raleigh, N. C., News & Observer
May 5, 1940

# Negro Composer Is Idol Of Latin Americans Now

By JOHN LEAR.

San Juan, Puerto Rico, May 4.—(AP)—There is a man in Puerto Rico who is called "the black George Gershwin."

His name is Rafael Hernandez, he is part Negro, and he writes his music from tunes he hears from the poor jibaros (he-bar-ohs) who inhabit this island's beautiful hills.

He travels all over America because the Latins like his music so much. But whenever he comes home he goes back into the mountains to listen to snatches of the hill folks songs.

Thousands of people in the United States dance to his boleros, yet few know anything about him.

Puerto Ricans say this is because he is a black man.

If his skin were white, they say, the world would acclaim him as another George Gershwin.

Whether or not that is true, there is certainly material for something like "Porgy and Bess" ln one of the most famous of Hernandez' songs—"Lamento Borinqueno"—a sad story of a poor hillbilly.

With marracas clicking a background of a mountain mule's footsteps, the song begins:

"Going
"To the city market
"With his heavy load
"The Jibaro sighs
"And hopes increase.

"His heart
"Envelopes the goodness
"Of the world about him
"And he feels the longing
"To live well at ease.

"He thinks of the ones
"He left behind
"And his home which is
"Close to his heart, say . . .

"He starts to sing
"He starts to shout
"And cries out
"On his way to market

"'What will become of me
"'If I don't make it?
"'What of my children
"'And my home?'"

His lament is prophetic. He reaches market to find it a holiday. No one comes to buy his wares. And he goes home penniless.

Into the words, and the music that carries them, Hernandez has packed all the pathos of the Puerto Rican jibaro, the "forgotten man" of this island.

Hernandez knows the jibaro story well, because he grew up among them. By the time he started to compose it had sunk so deep in his consciousness that the music and the words for the lament came to him suddenly as he tramped the streets of New York City.

Hernandez has no particular technique. He just sits down and writes, sometimes turning out long series of ballads in a few days. Once he wrote 100 songs in about two months.

He has made more than a half million dollars (to a Puerto Rican jibaro that would be equivalent to a billion), has spent it all on bright clothes, expensive food, drink and entertainment.

He supports his whole family—has done so ever since the first faint flush of success tinted his personal sky. He has two brothers and three sisters in addition to his mother, who was widowed 43 years ago, when Rafael was 3 years old.

Born with a musical heritage—Indian, Spanish and Negro blood are mixed in his ancestry—he learned the trombone and then the violin with the aid of a neighbor in his natal town of Aguadilla. After finishing grammar school at 15, he came to San Juan to capitalize on his ability. He rolled cigars in the daytime and played at night in the pit of the San Juan opera house.

He joined the World War fighting forces as member of a band, was transferred to the Red Cross unit, was gassed at the front and came out a sergeant.

Back in the United States, he toured with the 15th New York Infantry band until the tour was broken—fellow bandsman murdered the band leader in Boston.

After that he formed his own orchestra, then conducted in Cuba, then came back to Puerto Rico to compose for five years and become known locally for Latin American folksongs.

His real fame in Latin America began in 1933, when he broadcast over the radio from Mexico City. There his own compositions made him virtually a one man program.

He wrote his first song, "Miprovisa," a waltz, when he was 18. The "Mi" were the initials of a girl friend (he has been married four times, has one son who beats the drums in Cab Calloway's band) and "the rest was tagged on because it sounded ni

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# Negro Leaders Meet Princess At White House Party

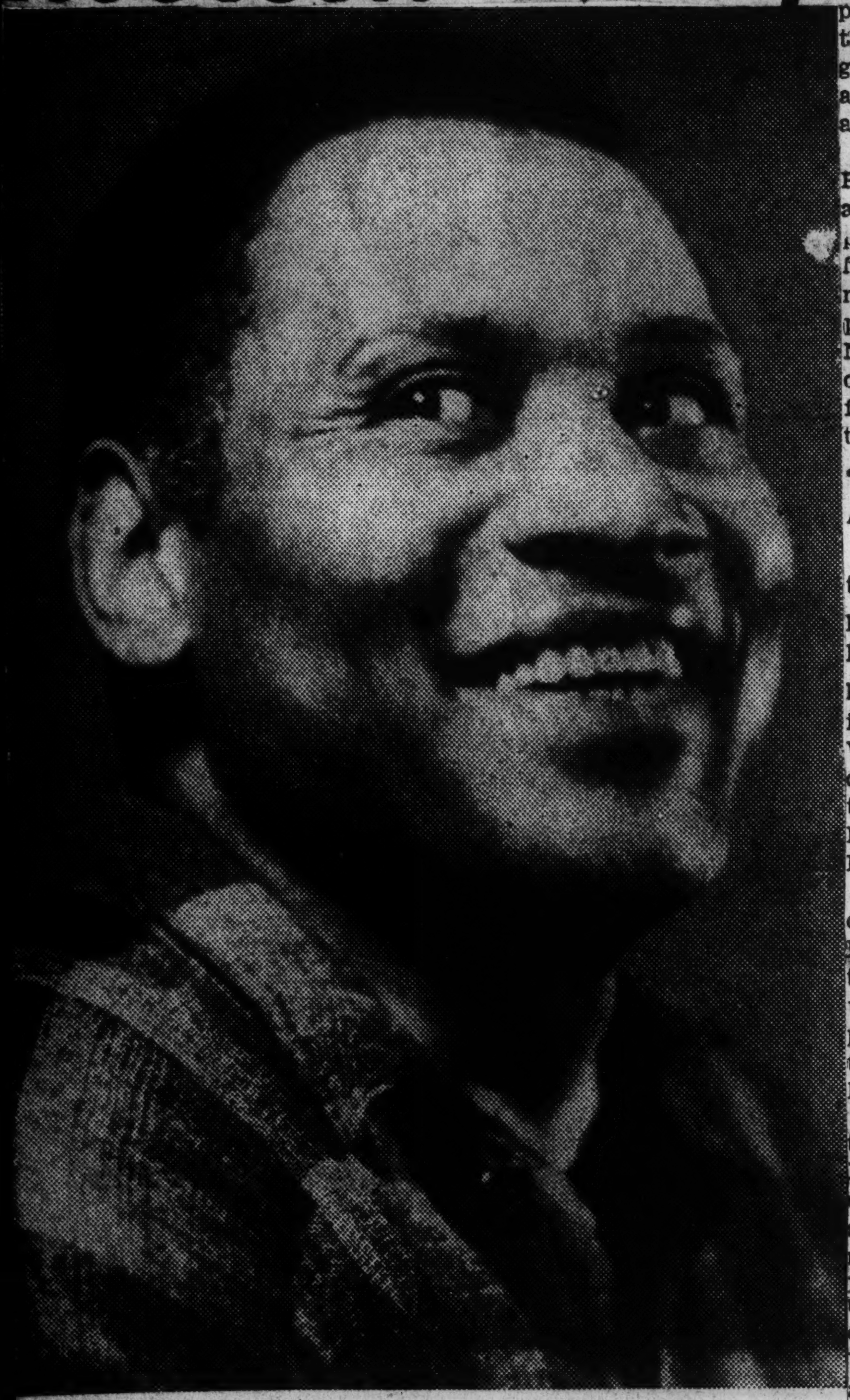
Black Dispatch
Oklahoma City Okla.

DEC 28 1940

WASHINGTON—(ANP)—Dorothy Maynor and a half dozen Negro leaders were guests at a reception given for them by Mrs. Eleanor Roosevelt here Thursday. The reception was held in the Blue Room and the Crown Princess Juliana of the Netherlands, was present. The meeting was incident to the Library of Congress book exhibit, music and art festival commemorating the proclamation of the 13th amendment to the constitution.

The Negro leaders composing the party were, in addition to Miss Maynor, Dr. Alain Locke of Howard university, Dr. L. D. Reddick of the New York Public Library, John P. Davis of the National Negro Congress, Mrs. Dorothy Porter of the Howard University library, Miss Mitchell of Howard, and Henry P. Slaughter of Washington. These were all members of the advisory board which planned and executed the whole celebration in cooperation with the Library of Congress. Archibald MacLeish, librarian of congress and Mr. Spivak of the music division there. and Mr. Sandor, Miss Maynor's accompanist, were also present.

# Robeson 'Recaptures' Chicago



*Paul Robeson as he appeared in the musical drama, "John Henry."*

## Paper Says He Is Of the People, For the People'

Daily Worker

## Chicago Defender Pays Warm Tribute To Noted Singer

8-6-40
New York,

CHICAGO.

Paul Robeson recaptured Chicago. He took it by storm again after an absence of five years. More than 165,000 Chicagoans of every nationality, color and creed filled Grant park and overflowed onto the surrounding lawns. A demonstration of love and affection greeted the appearance of Robeson and his accompanist, Lawrence Brown. And how they did respond! They gave and gave again lavishly. They gave and always they were a part of their audience, not apart from it.

It is easy to understand why Paul Robeson is the most beloved and the greatest of artists we have produced. Robeson is an artist-fighter for Negro America. He is more than an ambassador from his people. Robeson is more than a Negro, he is the embodiment in art of American democracy. He sings for freedom. There is no mistaking that fact when he opens his mouth.

### *'Knows Relation of Politics to Art'*

Robeson the singer has learned the relation of art to politics and politics to art. Never was this relationship more dramatically expressed than through the un-American denial of Constitutional Hall in Washington, D. C., to Marian Anderson by those who call themselves the Daughters of the American Revolution. That was a blow at all Negroes.

So cross and viciously undemocratic was this political move that Mrs. Eleanor Roosevelt herself intervened. Her gesture of resignation from the D. A. R. only emphasized the political character of this act of discrimination. But it has changed nothing.

Robeson long ago saw through the barriers placed in front of the Negro artist. He saw how these discriminatory acts on the art field are used to hamper the forward march of the whole of Negro people. He saw how some Negro artists are used as tools to make a caricature of their own people, to play the Uncle Tom and buffoon and how afterward it is declared that they are "true to type," all Negroes are like that.

R[illegible] refused to be the one or the [illegible] He is neither Uncle Tom no[illegible]on. But not only does he re[illegible] to play a passive part in the Ne[illegible]ro struggles. He is openly against the war and American involvement in it because he saw the suffering of the last war. Robeson has sung for the orphans of democratic Spain because he saw the Spanish people fighting against fascism. Robeson has aided all movements that make for progress, because he sees the advancement of progressive movements as a means of bringing to the Negro artist full and complete freedom of cultural expression. This cannot fail to help his people, he believes.

### *A Lesson To Be Learned*

Of course Paul Robeson is correct in this. Herein lies his great popularity. He is of the people and for the people, His art becomes the means whereby he contributes his part politically to the advancement of the fight for democracy at home and abroad. Robeson belongs to the world of the oppressed.

It would be well indeed if other Negro artists saw the need for participating in this battle for American democracy as clearly as Robeson.

8-6-40

The prejudice that reflects itself on the stage, in the movies and in other fields of art adds to and intensifies the prejudice black America encounters in other fields of life, in all fields of life. This is a lesson to be learned.

The Negro artist must learn to be a spokesman for Negro freedom. This is what adds greatness to our art. It has made Robeson the greatest of our living artists, the spokesman in art for complete equality for us in all walks of life.

*(Reprinted from the Chicago Defender, August 3.)*

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# BOOGIE WOOGIE FOLIO IS TOPS FOR MUSICIANS

Defender
7-20-40
Chicago, Ill.

NEW YORK.—The Clarence Williams Music Publishing company has published a "Boogie Woogie Blues Folio," containing original "boogie woogie" tunes by some of the best known composers and exponents of this style.

Its outstanding features are: an attractive title page, historical facts an the background of the first "boogie woogie" composed by George Thomas, which was published and copyrighted in 1916; hot piano solos—the artists on interpretation as recorded, photographs, etc.

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# Lillian Evanti Scores in Rio de Janeiro Recital

Afro-American
8-3-40 - Baltimore,

RIO DE JANEIRO — Making her initial bow in Brazil before the Cultura Artistica, the most outstanding musical organization in Brazil, Mme. Lillian Evanti won her audience instantly in her first group of classics which included songs from Handel, Gluck, Scarlatti and Mozart. The ovatio. she received was tremendous, demanding several curtain calls.

She was assisted by the noted violinist, Edmundo Blois.

The second part of her program presented the romantics in seven languages — German, French, Spanish, Swedish, Portuguese, Italian and English. From Joseph Marx she sang the "Marienlied," from Hugo Wolf, "Mein Liebster ist so Klein"; from Koechlin, "L'Hiver"; from De Falla, "Nana"; from Jean Sibelius, "Norden"; and from O Lorenzo Fernandez and Julius Benedict, "Sancao do Mar"; and "The Gypsy and the Bird" respectively.

The song by Fernandez sung in Portuguese, demanded an encore. The composer from his box also acknowledged the ovation from the audience. L'Hiver, with its impressionistic atmosphere, also demanded an encore.

Brazilians are particularly interested in spirituals, and therefore awaited Mme. Evanti's group with eager expectancy. After giving in French a very lucid exposition of the origin, purpose, and future of the spirituals, Evanti chose five:

"Lord I Want to be Like Jesus" (Burleigh); "Sometimes I Feel Like a Motherless Child" sung unaccompanied; "O Didn't It Rain!" (Burleigh); "Nobody Knows de Trouble I've Seen" C. C. White, with Evanti herself at the piano illustrating the pentatonie scale); "City Called Heaven" (Nickerson). This part of the program was picked up by radio and broadcast throughout Brazil. The audience demanded several encores.

The artist was ably accompanied by Mario de Azevedo.

—B. B.

# Negro Violinist, Friend Of Beethoven, Is Featured In Second Issue Of Negro Digest

Courier 7-27-40

**NEW YORK, July 25—The little known story of George Bridgetower, the great Negro violinist who was a friend of Beethoven, is featured in the second issue of the Negro World Digest, scheduled to go on sale this week.**

**The condensation of a book on the life of Harriet Tubman, famous abolitionist, is the second original work to be offered in the issue with the story of Bridgetower.** Other articles in the issue include condensations from Collier's Equality, Crisis, Etude, Nation, American Teacher and similar publications.

Pittsburgh

A dynamic story of Jacland Mamur concerning the trials and indominable will of a Negro seaman who wanted a ship of his own is published in full in the issue. The story, which appeared recently in Collier's, elicited wide comment.

Several articles from foreign publications, including "Haitian Folklore," "The Hindu and Sight and Sound," appear.

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# Negro Music Festival Next Sunday to Aid War Relief

## Noted Soloists Will Appear at Soldiers' Field

By Edward Barry.

Tribune Chicago Ill

A giant music festival devoted largely to the spirituals of the Negro race will be held in Soldiers' field next Sunday afternoon. Four distinguished soloists and a variety of choral organizations will take part.

This festival is the result of the determination of the colored people of Chicago to make an outstanding contribution to war relief. All proceeds above actual expenses will be turned over to the Red Cross.

The soloists are headed by the renowned Negro tenor, Roland Hayes, who will make on this occasion one of his very rare Chicago appearances. The soprano and baritone soloists, Anne Brown and Todd Duncan, respectively. Both were featured in George Gershwin's folk opera, "Porgy and Bess." The fourth soloist is Louise Burge, contralto, who is not well known hereabouts.

Roland Hayes.

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Among the choral groups to be featured are the "Wings Over Jordan" and "Southern Airs" radio choirs, and three Chicago Negro choruses. One of these latter is "Sharps and Flats," a boys' and girls' organization sponsored by Marva Louis Barrow, wife of the heavyweight champion.

Advance information on the program itself promises many Negro spirituals as well as excerpts from "Porgy and Bess."

The tickets are very low priced. Reserved seats are now on sale at the office of the festival, 3456 South State street [Victory 0161], at Gate O of Soldiers' field, and at the following business establishments: Armour & Co., Swift & Co., Wanzer Dairies, South Center Department store, Wieboldt's stores, and the Western Electric company.

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During this second to last week of the free Grant park concerts the parade of national and international celebrities halts, and a profusion of good local people rush in to keep up the march. Next week the bigwigs will resume. Giovanni Martinelli on Aug. 26 and some as yet unannounced artists on Sept. 1 and 2 will keep interest at fever heat during the final days of the 1940 lake front cycle.

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# George Matthews Chose to Sing the Hard Way

Afro-American

8-3-40

GEORGE MATTHEWS

By G. H. ASHLEY

Baltimore Md.

WINSTON-SALEM, N. C. — George Matthews, brilliant young tenor, although practically unheralded at this time, has been for the past four years showing possibilities of eventually reaching unpredictable heights as a concert singer.

Possessed of an unusually fine tenor voice, this singer chose to earn enough money to finance extensive vocal study and ultimately a Metropolitan debut.

Born in Kernersville, N.C., he began to show his musical capabilities at an early age by repeating with remarkable fidelity the folk tunes played on the family phonograph.

A few years later he was an outstanding member of a choral group at A. and T. College. His remarkable talents gained for him three scholarships at the Detroit Institute of Musical Art where he was a voice pupil of Archibald C. Jackson.

It was while studying at the latter institution that he won the five hundred dollar first prize at Chicago's "A Century of Progress" in competition with three hundred singers, representing every State in the union.

Also while studying in Detroit he was choir soloist at St. Matthew Episcopal Church. After establishing himself as a soloist with the world-famous Fisk Jubilee Singers in 1935, he made impressive nation-wide broadcasts from the International Exposition in San Diego, Cal. Similar broadcasts were made from the Little Country Church of Hollywood and New York City.

### All Not Rosy

Everything has not rolled along smoothly for this rising young singer. His mother, who had so hoped to see him become a great singer, heard him sing only one recital after he had studied. She was stricken the following day and never recovered. This has left its mark on the sentimental George.

He knows what it means to stand in the long audition lines in New York for hours, and then be given the "we like your voice fine but why did you sing that type of song?"

Even the five hundred dollars that he won has never been paid, and as recent as the season just past, indifferent health laid him low for awhile but he came back to enjoy the greatest success of his career thus far.

### Important Personalities

Standing now almost ready to make his Metropolitan debut, to which he has looked forward with nervous anxiety, he has attracted the interest of many of the nation's outstanding personalities—all being of the opinion that there is "the most promising tenor at the present time."

Even before becoming established on the concert stage, Dr. Charles Wakefield Cadman, eminent composer-pianist, has sent a letter to whom it may concern commending him to "all who are looking for a recitalist who can give a program of variety and charm."

### At Home

The high esteem in which he is held at home is evidenced by the fact that while spending his summer vacation here, he has appeared in four recitals and has been heard by a larger audience each time.

Also while here he is regular soloist at St. Paul Methodist Church and a regular Bible class attendant.

His favorite books are "Selections from Fenelon," "Man and His World," John Darby; "Why Not Try God?" Mary Pickford; and Lord Chesterfield's "Manners Make The Man." He is a member of the Omega Psi Phi fraternity, and plans to develop his talent to the extent of its possibilties.

Those who know him and have heard him sing are eagerly expecting that today's prodigy will become tomorrow's incomparable master of song.

MUSIC- 1940

# Detroit Lad, 14, Plays Trumpet in Stokowski's Youth Orchestra of 109

Afro-American 7-20-40 Baltimore, Md.

BALTIMORE — William B. Horner, Jr., of Detroit, the sensational 14-year-old trumpet player, has been assigned to a regular berth with the All-American Youth Orchestra recently organzied by Conductor Leopold Stokowski and will play here during the concert at the Coliseum on July 24.

The group will also play two concerts at the Lewisohn Stadium, New York, July 25 and 26.

Immediately after the second concert, the orchestra, composed of 109 instrumentalists, will sail on the Uruguay for its good will tour of Latin-American Republics.

With the exception of Horner, all the other members of the outfit are white.

The youthful players of the orchestra represent the pick of several thousand applicants who were given auditions in various cities throughout the country after Mr. Stokowski had announced his plans.

**Those who survived the preliminary tests had to survive at least eight additional eliminations. Horner qualified in every respect except in age. He was two years younger than the minimum requirement, but he was considered such a find by Mr. Stokowski that an exemption was made in his favor.**

The orchestra will give a concert in Washington at the Water Gate on Tuesday, July 23. The Baltimore concert will be under the sponsorship of Governor O'Conor of Maryland. Mayor LaGuardia is organizing a sponsors' committee for the two New York concerts.

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Edward Matthews, baritone, and William Allen, pianist, are two of the musicians who will be heard at the World's Fair in New York during the week dedicated to the advancement of colored people.

Afro-American 7-20-40 Baltimore

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# Already Recorded By Ten Orchestras

### By LAWRENCE F. LaMAR

LOS ANGELES, Calif.—"When The Swallows Come Back to Capistrano," already on the list of the Hit Jarade, since its local release on the unknown Ammor Phonograph Recording Co. machines, in January of this year, looms definitely the year's most popular number. The song hit number is by Leon Rene, local sepia song writer, who several years ago sprang into nationwide prominence when he along with his brother, Otis Rene and Clarence Muse brought forth the hit number, "Sleepy Time Down South."

Critics predict the current number "When The Swallows Come Back to Capistrano' to even top the record set by the former tune. Since the first record was made fo the current tune last January, the number of different top bands making recordings of the popular tune, is eleven. The number of the type of "South of the Border", is far more romantically centered and fascinatingly told in song.

It tells the story in Spanish style, of the yearly exodus and dated return of the Swallows to historic Mission San Juan Capsitrano. Into this mystery setting Leon Rene has built a beautiful love story, the sequel to be found in the bird's return on the appointed date to nest in the Mission.

The recordings thus far by top-flight orchestras have been made in the order listed: Ceel Burke (sepia) orglinal recordings by (Ammer) Varsity discs; Ink Spots, Guy Lombardo, Tony Martin and Bobby Byrne, Decca records; Glenn Miller, Blue Bird records; Xavier Cugat, Victor records; Ray Herbeck, Vocalion discs; Gene Krupa, and Larry Clinton, Columbia recordings.

Decca Company whose president Jack Kapp, in answer to a question put by a music publisher concerning the tune said, "the biggest tune of the year".

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# Just Home From Rest In Honolulu

## Will Appear In Concert Series Saturday Night

NEW YORK—Fresh from Honolulu, where she gave a concert and enjoyed a real old fashioned Hawaiian vacation with surf boat bathing, leis and all the other tmmings, the great Marian Anderson is home again and all but set for her recital this Saturday night at Lewisohn Stadium, where she is scheduled for an appearance with the Philharmonic Symphony under the baton of Efrem Kurtz, conductor of the Monte Carlo Ballet Russe.

The occasion will mark the return of America's leading contralto to the scene of her first public triumph. It was in Lewisohn Stadium, on August 26, 1925, that Miss Anderson made her debut as a concert soloist after winning a nation-wide competition for the discovery of new talent.

On Saturday night's program she will sing "O Mio Fernando" from Donnezetti's "La Favorita." She sang this number in her debut fifteen years ago and it has remained one of the most popular pieces in her repertoire. She will also be heard in Hummel's "Hallelujah" and in a group of spirituals with orchestra.

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# Goodwill for White ONLY

Afro-American 7-20-40

B-U-L-L-E-T-I-N

Baltimore, Md.

**BALTIMORE — Although, one of the primary reasons why Leopold Stokowski, famous conductor, is taking his all-American youth orchestra of 109 persons to South America to promote good will, colored persons have been barred from attending the concert to be held in Baltimore July 22.**

**Patrons attempting to purchase tickets were told at the Bonney Concert Bureau, 327 N. Charles Street, that all of the fifty-five cent tickets had been sold and that the higher priced tickets were for whites only.**

**The concert is being sponsored under the name of Governor O'Conor. One of the rules set up by Mr. Stokowski for selecting the participants was that there would be no discrimination because of race, color, or creed.**

**One of the youngest and most talented members of the orchestra is a colored youth, 14-year-old David Howard of Detroit.**

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# Marian Anderson Sets Audience Record in Phila.

Daily Worker 7-20-40

PHILADELPHIA, July 19 (UP).—Marian Anderson established an all-time attendance record at Robin Hood Dell last night and enthusiastic thousands almost overturned her limousine when the noted Negro singer arrived at the open-air amphitheater.

More than 17,000 swarmed into Fairmont Park, sitting on benches and on the grass after the Dell's capacity was reached 40 minutes before the concert began.

For the first time in Dell histoy, playig of the Star Spangled Banner was omitted at opening of the program.

"With all those thousands on the banks, we couldn't risk the accidents that might have followed their rising for the national anthem;" William K. Huff, Dell manager, explained.

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Charleston. S. C. News & Courier
July 16, 1940

# HUNT FOR NEGRO TUNES

## Southernaires, NBC Quartet, to Sing Here Aug. 19

The Southernaires, NBC negro quartet who will sing August 19 at the Morris Street Baptist church, do not believe that such tunes as "Old Black Joe" and "Swanee River" are true American negro songs.

"These well known tunes are merely 'popular conceptions' of American negro melodies," they say. "If you want to hear authentic American negro music you've got to find the people who worked in the cotton fields, the corn fields and the levees in the days of Southern slavery. That's where we find the tunes that we feature on the air. We don't get them from books.

"We hunt up the old white-haired negroes in the South who remember the days of slavery. Sometimes all we get from them is a scrap of melody, a single line of the lyric. From another source we will get a little more, perhaps an old negro mammy. Eventually we piece together one more song that otherwise would be forgotten."

The Southernaires now have more than 1,700 negro songs on their list and are continuing the search.

# Lionel Hampton, Backed by Goodman Flies Here to Start Own Orchestra

Amsterdam
8-3-40

Mainly by "keeping his nose clean," and delivering the goods, multi-talented Lionel Hampton, vibraphone viruoso with Benny Goodman's orchestra, will be "blessed" with Benny's financial backing—nearly a quarter of a million dollars worth—when he ends his four years of triumph with the clarinet-playing leader within the next few weeks and organizes his own band.

Goodman's illness and inability to be with his band brought about a decision Hampton put off making to go out on his own. The backing by Goodman entails many angles, but chief among them is the one in which B. G. has given Lionel the green light for him to go ahead and get the finest musicians in the country for what is expected to be one of the truly great swing orchestras.

New York,

**Wife With Him**

**Hampton flew in from California last Friday to start preliminary work on his band and was due to return to Los Angeles Wednesday via Strato-Liner to work out some details on that end. With him on the trip East was his gracious wife, Gladys, who has been a key figure in the efforts of Lambda Kappa Mu Sorority to raise $30,000 toward building of a representative music school at Bethune-Cookman School. She will remain in their New York home while her famous husband rounds up his work out West.**

Brown as a berry from lolling on the beaches at Catalina Island where he maintains a sumptuous residence, Hampton appeared at Yankee Stadium Sunday where the Baltimore Elites and the Homestead Grays played their doubleheader. He said his prospective orchestra had already been lined up for a 13-week commercial broadcast over one of the major radio chains. This will mark the first time since Ethel Waters broadcast for a nationally advertised product, that a Negro attraction will be so honored.

**Won Wide Acclaim**

**Hampton's four years with Goodman—four years spent in the nation's most fashionable hotels, at times when he was the only Negro with the orchestra, have brought him country-wide popularity acclaim, not only from his own race, but from white music fans as well. His conduct has been exemplenary, the operator of one of New York's largest hotels declared, adding that while his hotel has never featured Negro orchestras, it would think twice before turning down Lionel Hampton if he started his own band.**

The same sentiment is evident in Chicago's Loop district where the cards are usually down on Negro musicians. Many of the hotel and nightclub operators there have repeatedly said that Hampton deserved every break that could come his way.

8-3-40

**Wants Versatile Band**

**Hampton gave out a few ideas of what he plans for his band when interviewed Sunday. Among them is the plan whereby musicians will be given perfect freedom to express their own ideas. Lionel believes in versatility. For that reason, he doesn't plan an orchestra that will be just a background for him alone. Instead, his musicians will take the spotlight as often as the music calls for so doing.**

"The Munson Street Breakdown," his most successful and sensational recording, will be used as one of the two theme songs of his commercial broadcasts, Lionel said. He observed that the tune he wrote with Dan Burley, theatrical and sports editor of The Amsterdam News, had sold nearly 90,000 on the Victor 75 cent label since its release last spring and that the record was still going strong on the West Coast.

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# Jazz King Of 30 Years Ago Still Agile, Keeps Ball Ground

Age Herald

BY RUSSELL LANDSTROM

8-3-40
B'ham, Ala.

CHICAGO, July 31—(AP)—A jazz king of some 30 years ago whom modern swingsters have by no means cast into the discard, today is a groundskeeper at the White Sox baseball park.

Jim Yancey, who has been sprucing up the Comiskey Park diamond since about 1920, isn't so fond of the term "jazz" these days, for he thinks that, unhappily, it has covered a multitude of sins against real artistry of popular entertainment.

"Imagine a rug-cutter doing his crazy stuff before the king and queen of England!" he snored.

But Jim did it.

The talented Negro song and dance man and his male partner of yore gave a command performance before the British sovereigns in 1913, a triumphant culmination of a two-year vaudeville sojourn in England.

Jim Yancey was red hot then. He was one of the first to popularize "boogie-woogie," a fast, eccentric kind of dance which, he cited, gave birth to modern tap routines. And it was he who inspired the "Yancey stomp," which enjoyed a long-time vogue.

Yancey said that in creating his dances, he never had to wander far from the principles and verve of the buck and wing, which he considers superior to the succession of capers following upon the World War.

He submits that most of the dances from the Charleston (circa 1925) to the convulsive jitterburg exhibits were anti-climactic. "The older generation of dancers knew most of the tricks that are now thought to be original," he asserted, "and as a rule the old timers could give better performances."

The former variety star gathered some ball players around a piano in the press clubrooms at the field, thumped out several tunes, hoofed it for the boys to show that he had not lost his antic form.

Yancey was born in Chicago, brought up in show business and achieved his striking successes without benefit of formal training in musical composition.

Asked whether he'd care to return to the stage, he replied: "I might be willing if the right chance came along, but I'm not planning on it.

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# BAND TO FULLER

Defender 8-3-40

## Maestro To Organize New Group To Travel Under His Name

Chicago, Ill.

**Earl Father Hines, long the key leader in the band household of Ed Fox that has included at various times, Fletcher Henderson, Tiny Parham and others is an independent today. The move was made the past week when Earl Father Hines, famed piano-playing leader, refused to renew his contract with Fox, a tie-up that has lasted for many years.**

**In leaving Hines made it clear that he was taking none of his old men unless they choose to follow him of their own choice.**

**Thus the musicians in the present Hines band will have two choices, since Walter Fuller, one of the musicians, is to keep the Hines band under the Fox banner.**

**The hitch here, of course is that the Fox orchestra will have to be renamed since Earl Hines is not quitting the music game. The band can work under the name of Fuller but despite the fact that Fuller is a fine musician and well known the country does not know him as a leader. This means of course that Fox will have to begin a publicity campaign and build up the name of "Fuller."**

**Conflicting stories follow the announcement of Hines' future plans because of the leader's refusal to discuss them. Some say he is quitting the music game to go into business. However one business mentioned is the operation of his own night club on the South side, somewhere near 38th street on Michigan. This Hines would neither deny nor confirm as we met him en route to the musicians' local, No 208. However the famous leader did admit the reports that he had quit as leader of his present band were true and that Walter Fuller, his famous trumpeter, would take charge.**

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# Blues Will Be Next Says Music Expert

Black Dispatch

NEW YORK.—(ANP) — Smooth blues are about to become the nation's fad after the current trend to sweet music has died down as now seems imminent according to Joseph Shillinger, a musical wizard who has reduced the complex job of scoring to a mathematical formula, and Dr. Frank Black, general music director of NBC.

8-10-40
Oklahoma City, Okla.

Blues, say these experts, will be a welcome relief from too-sweet music and from jitterbuggery. They point to the success of such radio programs as the Chamber Music Society of Lower Basin Street and Flow Gently Rhythm, the latter starring John Kirby and Maxine Sullivan, and to the popularity of such bands as those of Bob Crosby, Woody Herman and Jack Teagarden, all specializing in blues.

MUSIC- 1940

# Lawrenceville, Va. Poet Wins Prize for Composing Exposition Theme Song

Journal and Guide

4-13-40

Norfolk, Va.

LAWRENCEVILLE, Va. — Dr. J. Farley Ragland, local writer, author of "LYRICS AND LAUGHTER," and "THE HOME TOWN SKETCH BOOK," two recently published volumes of contemporary verse, has just been notified that his entry in the national songwriting contest sponsored by the American Negro Exposition in Chicago is the winner of the first prize award of $50 cash.

In collaboration with Dr. Ragland on the project was James E. Goodall, a teacher at St. Paul School here, who did the instrumental arrangements. The composition, a thematic triology of the Exposition's purpose, and of the Negro's status today will become the official song of the Exposition from July 4 through September 2.

The name of the prize-winning composition, and the official song of The American Negro Exposition is "Arise Unto Your Song." It was featured at the first gala artists concert held in the Exposition Auditorium Sunday night, July 7.

Second prize in the contest was given to Clara O. Cavitt of Buffalo for her song.

Dr. Ragland hails from South Boston, Va., but is now proprietor of the Campus Pharmacy here on St. Paul's campus. He is also author of the weekly poetic feature column in the Brunswick Times Gazette, captioned "IT HAPPENED HERE."

James E. Goodall is a native of Anchorage, Ky., and is a teacher of languages here at St. Paul. He is a gifted and capable pianist, and arranges with ease and technique.

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### VOICE OF BEAUTY

Ladies' Home Journal . March, 1940

LADIES HOME Journal 4-40

March 1940

"WERE you there when they crucified my Lord?" No instrument spoke, only the instrument that is the voice of beauty. "Were you there?" The great voice fell into a perfect pianissimo and faded away in silence.

You must picture one of the immense concert halls in the city of New York. And visualize an audience that filled its every inch of space. In this vast audience were seated the musical critics, than whom there are none more critical. There were waiting to hear those singers who are known all over the world, come to find out if here indeed was a new and more beautiful voice to speak to them in their own language. For this was a debut. And such is the way of debuts.

Then on the stage appeared a little dark woman. Dressed in cloth of gold, smiling at the burst of applause, a little nervous—as well she might be, with an audience like that to face.

A few notes on the piano, a run, a trill, and out over that stillness that is characteristic of musical audiences here, the voice. Pure and true, as the song of the lark, it floated to the sky and lost itself in stillness. It soared to the distant heaven and found, I believe, an answer in a star. "O sleep, why dost thou leave me?" Handel's immortal song breathed its final rapturous note and the singer was gone.

There was a split second of silence. Then that immense audience spoke its mind. Again and again the artist returned, again and again music lovers, critics, musicians acclaimed her. She had arrived.

The artist of whom I speak is the daughter of a colored Baptist preacher in Virginia. She is a college woman, she speaks the languages necessary to music as perfectly and fluently as she speaks her own tongue. Her German and Italian are a joy to hear.

I hope she comes your way. And if she should not, I hope you will go where she happens to be to hear her. Listen to Mozart's aria from The Magic Flute. Hear her sing Schumann's Liebeslied and dream that you are in love again with life in a magic garden.

She will sing, simply and beautifully, the spirituals beloved of her race and her people. And she will take your heart and fill it with sorrow that is too sweet to bear when with her golden voice she bursts into the most magnificent spiritual of them all—"Were you there, were you there?" This superb voice belongs to a little dark woman. Her name is Dorothy Maynor. And now she belongs to the world.

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# Davis Rates Hot Records

Defender

7-20-40

Chicago, Ill.

By FRANK MARSHALL DAVIS

Jimmy Yancey, groundskeeper at the White Sox park, was a founder and originator of boogie woogie pianistics several decades ago and was immortalized by Meade Lux Lewis' "Yancey Special" but it was not until last year that the recording companies finally got around to waxing the old master. And now Victor has brought out a special album, P-25, of six sides entitled; "Boogie Woogie."

Count Basie cuts up in his quiet, easy, most relaxed vein on the revival of Somebody Stole My Gal, Columbia Not a dull moment or note in the whole performance. Turn it over and you get Let's Make Hey! While the Moon Shines, a tune that even sounds silly and which the Count can lift only in spots.

Another bullseye for the Mills Brothers in Just A Dream of You Dear, plus My Gal Sal. Quality vocalizing in both swing and straight harmony on Decca . . . Charlie Barnet imitates Ellington in his indigo moods on Lament For Lay, Bluebird, a truly beautiful tune with extraordinary scoring.

A real treat is on Varsity by Buster Bailey's sextet, known otherwise as John Kirby band. Their versions of Am I Blue and Blue Room are definitely first water jazz, with genuine feeling in place of mere superficial technique.

Yes you should get a real kick out of Fitzwater Street by Slim and Slam. To let them tell it, this Philadelphia thoroughfare is the toughest place in the world. There's rhythm to sell on this and the companion on Vocalion, Windy City Hop.

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# William Lawrence At Whispering Willows

The Guardian

7-27-40

Boston, Mass

CANTON—The young campers of Whispering Willows received an unusual treat this week on the campus of the beautiful country estate, when William Lawrence, nationally known pianist, drove up to the camp, played a few numbers and taught the children various folk ways including work and play songs.

Mr. Lawrence who was formerly of Boston conducts one of the most successeful voice and piano studios in New York City. Boston will remember him as the young man who was accompanist for Roland Hayes over a period of twelve years.

The gracious hostess, Miss Crawford, pleased with the treat Mr. Lawrence offered the children and she looks forward to the day when such a distinguished race man will become a part of her official camp staff.

Mr. Lawrence enjoyed his visit and hopes to return to Whispering Willows within the next few weeks.

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# PAUL ROBESON TO SING AT CHICAGO RALLY FOR PEACE

Globe & Independent

8-16-40

## Renowned Baritone To Appear At Great Anti-War Meeting August 31

Nashville, Tenn.

CHICAGO, Aug. 15 (CNA)—Paul Robeson, distinguished baritone, announced this week that he will sing at the Emergency Peace Mobilization rally to be held at the Chicago Stadium on August 31 to September 2.

The announcement was made as scores of Chicago Negro and white organizations pressed preparations to make the rally a giant demonstration for peace.

In addition to Robeson, several other prominent Negro and white Americans, including Dr. Max Yergan of the National Negro Congress, Thyra Edwards, noted social worker, and Senator Gerald P. Nye of North Dakota have announced they will attend the peace meeting.

Support for the demonstration has been received from scores of organizations in other cities and states, and it is expected that more than 20,000 persons from all over the country will attend the sessions.

In a statement issued this week sponsors of the rally stated that its purpose is to register the tremendous opposition of the American people to involvement in war, and to "map plans for ensuring the defense of America by protecting and extending the democratic rights of the people."

Participating Negro organizations include the National Negro Congress whose President Dr. Max Yergan is listed as one of the principal speakers to address the rally.

# ASCAP Pays Tribute To Its Members; Lauds Race Composers In Same Breath

Courier
8-10-40

## Their Work Added to Panorama Making Musical History—Battle With Broadcasting Companies Looms.

Pittsburgh, Pa.

By ISADORA SMITH
(Staff Correspondent)

NEW YORK, Aug. 8—Preparing to meet the greatest blitzkrieg against its music and members in its 25 years of service, the American Society of Composers, Authors and Publishers laid bare its record in a special feature edition of Variety, the Theatrical bible of the country in its current issue.

In a subtle manner, the executive body and a varied group of members forcefully brought their point to the public, outlining the service of the organization in the past and its hopes for the future of American music written by American composers, white or colored.

Behind it all looms the month-old fight between ASCAP and the national radio chains which have balked at the signing of new contracts with the organization in the face of a new tax it would levy on the use of copyrighted tunes by radio, putting a charge on the middle man which is radio, which heretofore paid nothing for the use of music which in turn made millions for every chain in the country.

In bringing out the works of its great members, the society listed among its "greats," Shelton Brooks, calling him the pioneer Negro composer of the "Ragtime" school of music. One of his early compositions, "Some of These Days," has held a high degree of popularity for more than a quarter of a century. Harry T. Burleigh; "A Negro artist whose career as a baritone singer and composer exemplifies the kinship of art that knows no race. His ballads, concert songs and arrangements of Negro spirituals have been favorites of our greatest singers for many years. He has sung before distinguished audiences at home and abroad. Famous for his arrangement of "Deep River." He is a charter member of ASCAP.

R. Nathaniel Dett is an authority on Negro folk songs and spirituals and as such has been honored many times. In 1920 he won the Harvard Bondwin prize for his essay, "The Emancipation of Negro Music." In 1927 he received first award for creative music from the Harmon Foundation, also

Palm and Ribbon from the Royal Belgian band by orders of the Queen. Received Doctorate degrees from Oberlin college and Howard university among his great honors and once toured the United States under the sponsorship of Elizabeth Sprauge Collidge.

Duke Ellington, the modern genius of popular music, who has written some of the top tunes of the generation. Between barnstorming and writing pop tunes, he's still working on his symphonic history of the Negro; been at it five years. His "Solitude" won him the Society's award of $2,500.

William C. Handy, "Granddady" of the blues, whose genius changed the trend of American popular music. He has received the highest honors to be bestowed upon a composer, white or colored. In 1936, he was invited by Paul Whiteman, to share the bandstand with him in Memphis, Tenn., something that before that time, and even now, was an unheard of practice.

J. Rosamond Johnson, one of the most erudite Negroes in music and one who has inspired hundreds of his race. In 1912 he became musical director for Oscar Hammerstein's Grand Opera House in London. He organized and headed a Music School Settlement for colored people and has written several books about music.

William Grant Still one of the most distinguished composers in the country specializing in spirituals. Has written many choral and orchestral works frequently heard on the radio. Has received two Guggenheim Fellowships and Harmon award in 1928 for the most significant contribution to American Negro culture. Has been arranger for W. C. Handy, Paul Robeson, Paul Whiteman and active in radio as a director and arranger of musical programs. His Symphony in G Minor was presented by Leopold Stokowski in this city in 1927. His latest work here is the theme melody for the World's Fair, "World of Tomorrow."

Under the list of the top song writers and the top songs by the ASCAP members were: Andy Razaf, for his "Ain't Misbehavin,'" along with Fats Waller, Langston Hughes for his "Night Time;" Clarence Williams for his "Baby Won't You Please Come Home;" J. C. Johnson, "Believe It, Beloved," and Lucky Roberts, "The Junk Man Rag." Among its writers of music that will never die, the society listed the names of Henry Creamer and the late James Weldon Johnson.

In the record-breaking million copies sold class, Maceo Pinkard and William Tracey placed with "Mammy O' Mine." "Way Down Yonder In New Orleans," brought the same honor to Henry Creamer and Sine put Ford Dabney, Cecil Mack, Lew Brown and Turner Layton in that class also. W. C. Handy hit it, of course, with his immortal "St. Louis Blues."

Also in the ASCAP special edition, Du Bose Heyward "In Memoriam," was written by J. Rosamond Johnson, Burleigh and the Negro Spiritual, Blues Become Permanent, Duke Ellington and Daddy of the Blues, W. C. Handy.

In the words of Fritz Kreisler, 'Music is a cultural necessity, as necessary to refresh the soul and spirit as food, drink and sleep are necessary to refresh the body; and those of Society President Gene Buck, The American Society of CAP is conscious of its duty and will perform it. Whether we're on the air or 'given the air,' when the public says 'Let's start the show, let's have some music, we'll see to it that they shall have music. We're show people. We have a tradition that the show must go on and the show will go on." ASCAP goes into its battle with radio and with it goes the great works of great Negroes which it has preserved through the generations.

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## Robeson To Sing At Negro Playwrights' Meet

Tribune
7-23-40
Philadelphia Pa

NEW YORK, (C)—With Paul Robeson on hand to sing a few native songs and Richard Wright discussing how Bigger Thomas, his novel "Native Son," came to be born, the Negro Playwrights Company will make their bow here at the Golden Gate Ballroom this week. The company, which has as associate members, Alain Locke, Edna Thomas, Max Yergan, and Rev. John W. Robinson, was organized to present plays of prominent Race dramatists and to create employment for Negro actors. "The White Fog" by Theodore Wood is slated for their premiere production.

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Chattanooga, Tenn., Free Press
July 24, 1940

# BOWERS COMING TO AUDITORIUM

## Famous Negro Baritone To Sing Tuesday Night

William Bowers, nationally famous Negro baritone, will appear in recital at the Memorial Auditorium, Community Hall, Tuesday night, July 30, at 8 o'clock.

Bowers, a native of Sevierville, Tenn., protege of Hall Johnson, of New York, won recognition in concert with the New York Philharmonic Orchestra. He has been featured soloist on the radio programs of the Phillip James Little Symphony, the National Dairy Hour, the Cadillac Hour, NBC, and others. In the role of "Porgy" in George Gershwin's opera "Porgy and Bess," press comments rank Bowers with Roland Hayes, Paul Robeson and Marion Anderson.

Bowers sang at President Roosevelt's party celebration of Independence Day at Hyde Park. Chattanoogans will recall his singing on program with Mrs. Roosevelt during the Conference For Human Welfare.

The recital will be accompanied in preliminary and at intermission by the Warren Chapel Trio, Thompkin's Chapel and St. Elmo Baptist Junior Choirs. His appearance is sponsored by the Negro citizens' committee, Mrs. W. F. Singleton, chairman. Albert F. Seay, program chairman.

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Knoxville, Tenn. News Sentinel
August 4, 1940

# ~~FISK JUBILEE SINGERS~~ WILL BE HERE SEPT. 9

## To Perform Under Auspices of Negro Church Group.

The famous Fisk Jubilee Singers will give a concert at Knoxville High School Monday, Sept. 9, as the initial number of the 1940-41 season of John Henderson's Negro Concert Series. The presentation will be under auspices of the Associated Negro Churches of Knoxville.

For the past five years the Fisk singers have been featured on the National Broadcasting Company's "Magnolia Blossom" program which is put on the air on a coast-to-coast hookup weekly.

Mrs. James A. Meyers who directs the group has served in this capacity since 1887. Under her guidance the Fisk Jubilee Singers have sung in every principal city of the United States and in several foreign countries.

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West Point, Ga. News
August 8, 1940

# LOUIS ARMSTRONG AND ORCHESTRA HERE THIS WEEK

### FAMOUS NEGRO MUSICIANS TO PLAY LANETT, RIVIERA STAGES, SATURDAY NIGHT

Louis Armstrong and his orchestra, said to be the most spectacular of all the big-time musical organizations, has been booked for two appearances on Valley theatre stages this week - at Lanett, Saturday night, 8:00 to 9:00; at the Riviera, Saturday night, 10:30 to 11:30.

"This is an orchestra that must be seen as well as heard to be fully appreciated," the critics say. "Louis, virtuoso of the trumpet extraordinary, and his 15 artists, put on a floor show that defies description. Only those who have seen these musicians in some of the biggest screen hits of the past can fully appreciate the glamor, the humor, the sparkling entertainment that characterizes the great 'Satchmo' and his swingsters."

When Armstrong was booked at the Paramount theatre in New York, recently, he was held over for three weeks, breaking the former records of such famous orchestras as those of Benny Goodman and Eddie Duchin for attendance.

The Negro is heralded as the greatest virtuoso of the trumpet in the world, and his fame is as great in Europe as it is in America. When the "Toscanini of Swing" toured the Continnent four years ago, lovers of music acclaimed him as the most magnetic musical personality ever to

upon European soil. He was so widely idolized by laymen and dignitaries that the King and Queen of England summoned him for a total of twelve "command performances."

Tickets are now on sale at the General Tyler drug store. At the Lanett theatre all seats are reserved and the price is 55 cents (balcony and orchestra); at the Riviera, seats down stairs are reserved for white people, 55 cents each; upstairs, unreserved for Negroes, 25 cents each.

"We have arranged for Louis Armstrong and his orchestra to appear at the Riviera theatre," says the management, "for the special accommodation of the merchants and their employees who may not be privileged to attend the show in Lanett. We shall also be able to take care of the very probable overflow at the Lanett theatre."

MUSIC- 1940

# RECORDS: SPOKEN WORD

## Masterpieces of Poetry and Drama on Disks—Other Recent Releases

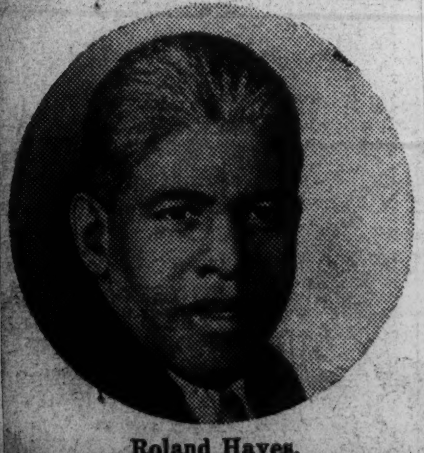
By GAMA GILBERT

Times 2-24-40 New York 9

UNLESS you were a luckier child than most, your first school-day impressions of Shakespeare were of several smallish volumes whose lines bristled with numbers referring you to agate footnotes that weighed down each page. There was a glossary too; but neither the glossary, the notes, your study nor your teacher's embarrassed readings made the lines more intelligible than Caesar's Gallic Wars without your "pony." Shakespeare was a historical name with dates to be remembered, in whose writing you never suspected human impulse until much later, you heard the dreary lines spring to life and meaning from the mouths of actors in the theatre.

Perhaps Mark Hawley of the International Audio-Video Corporation of this city had some such experience with Shakespeare. At any rate, he has conceived the particular series of pedagogic recordings known as Studidiscs, devised exclusively for the classroom. Confident that the living voice could profitably supplement the printed word in the schoolroom study of certain forms of literature, he has engaged competent actors and diseurs to render portions of noted works of American and English literature.

So far his list includes passages from Shakespeare, Goldsmith, Tennyson, Scott, Hawthorne, Dickens, Longfellow, Whittier, Browning, Stevenson and Whitman. These authors are naturally represented by classroom staples, which have been well recorded on double-face twelve-inch disks that can be played on the normal machine. The advantages of such an introduction to, say, Shakespeare, are obvious; but it is worth pointing out the incidental benefit of hearing good English diction.



Roland Hayes.

The I. A. V. Corporation is also releasing a series devoted to United States history, which has been prepared by Marquis James, the noted biographer. They consist of speeches of noted American patriots and intelligent dramatizations of crucial events and developments. One of the most interesting of the series is the narrative of the drafting of the Constitution and the events leading up to it. These records re-create chapters of history with a vividness possible only to the spoken word with its constant burden of human motive and feeling.

The I. A. V. Studidiscs are priced at $2 a single record, $19 for an album of ten and $59.50 for thirty-four records in albums.

*Negro Spirituals: Were You There? Hear de Lambs A-cryin', Plenty Good Room.* Roland Hayes, tenor. (Columbia, double-faced twelve-inch single, $1.50.) This is worthier of Mr. Hayes's artistry than anything in his recent album. The voice is round, free and well colored. "Were You There?" unaccompanied, is sung somewhat self-consciously, but with undeniable warmth and fervor. The other songs have the style that has made Mr. Hayes famous.

More Columbia singles:

*Rachmaninoff: We Sing for Thee,* and *Stenka Razin* (traditional Russian song). Don Cossack Choir, Serge Jaroff conducting. (Twelve-inch, double-face, $1.25). Typical items of the Jaroff repertory, done in the typical Jaroff style of high contrasts in dynamics and exploitation of Russian voices.

*Tchaikovsky: Troika en Traineaux,* and *La Campanella,* Paganini-Liszt. Edward Kilenyi, pianist. (Twelve-inch, double-face, $1.50). First is well done; second could stand more bravura.

*Strauss: Dedication (Zueignung)* and *All Souls' Day (Allerseelen).* Nelson Eddy, baritone, accompanied by orchestra under Nathaniel Finston. (Ten-inch, double-face, $1). Mr. Eddy has neither the feeling nor the style for these songs; and one would like to know why tasteless orchestral transcriptions are used in place of the original accompaniments for single piano.

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### Miss Anderson as Erda?

Times 4-7-40 New York 9

*To the Music Editor:*

I SHOULD like to echo and make more specific William Fleischaker's plea in last Sunday's TIMES.

I, too, have been going to the Wagner cycle and, as a good amateur Wagnerite should, I have been studying the scores and reflecting on the problems of Wagnerian production. By now it is trite to say that Wagner at the Met. nowadays is incredibly better than what it was in the "Roarin' Twenties," especially in the stage management, as well as in interpreters. For whereas in those days we were lucky to get one artist of Schorr's caliber in a cast, today we have a well-rounded company—two magnificent Brünnhildes, two excellent mezzos, a vocally glorious "Heldentenor" (even if he does capriciously overact), and Schorr, Kipnis and List are bass-baritones of the first rank. But an Erda there is not—for there is no one in the company with the voice and the spirit of Schumann-Heink.

Here is an opportunity for the Metropolitan to make history. At a time when the Opera has for some years been emphasizing its cardinal policy of featuring American singers wherever possible, when the Opera is seeking country-wide popular financial support, and when we all need every possible reaffirmation of our democratic principles against the petty, unscrupulous, self-seeking brutality that today rules the Old World—under these circumstances "it is altogether fitting and proper" that one of our greatest American artists should be invited to fill this last remaining gap in the Wagnerian wing of the company. She, alone of our time, has the voice and the spirit to endow Erda's music with its inherent mystic unworldliness.

I make a most urgent plea to Mr. Johnson: Invite Marian Anderson to sing Erda!

DANIEL HIESTER KRUPP.

New York, March 25, 1940.

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Walter Brown, tenor, gives a song recital at Little Theatre.

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# Old Songs Of Colored Composers Seldom Heard!

Union 5-4-40

By CHARLES E. HALL

Grand Statistician of Elks

Cincinnati, Ohio

One or two generations ago more than twenty-million copies of the song, "Listen to the Mocking Bird" were sold in this country and abroad, but the man who wrote it, Septimus Winner (white) of Philadelphia, a teacher of violin and other instruments, sold the copyright to a publisher for the small sum of $500.

Winner who wrote about 200 songs, poems and textbooks heard a colored boy named Dick Milburn whistling tunes and playing accompaniments on a banjo in the streets of Philadelphia and incidently collecting small coins. Milburn, a country boy and a native of the South, had learned the song of the mocking bird which he often used. The white music teacher was captivated and gave the boy a job in his music store, and, using the tune wrote the song, "Listen to the Mocking Bird." No one knows how much he gave the youngster who was known as "Whistling Dick" Milburn, but Dick won a steady job for himself if nothing else.

In this connection it is interesting to call attention to the music division of the Library of Congress in this city where you will find a card index of every copyrighted song written by such prolific colored composers as Harry T. Burleigh, W. C. Handy, Jas. A. Bland, Gussie L. Davis, Ernest Hogan, Joe Jordan, J. Weldon and J. Rosamond Johnson, Bob Cole, Samuel Lucas, Bert Williams, Will Marion Cook, Turner Layton, Henry Creamer, Duke Ellington, Cab Calloway, Claude Hopkins, Clarence C. White, Nathaniel Dett, Hall Johnson and many others, not necessarily of less repute, but whose names we have forgotten. The index cards on file in the Congressional Library show who wrote the song, who wrote the music or the lyric, but there is absolutely nothing to indicate the racial identity of the musicians

Probably the best remembered old songs are: Carry Me Back to Old Virginia and The Golden Wedding, written by James A. Bland; The Lighthouse by the Sea, In the Baggage Coach Ahead and The Fatal Wedding, by Gussie L. Davis; Under the Bamboo Tree and Lazy Moon, by Bob Cole; The Missionary Man and He Used To Be A Friend of Mine, by Ernest Hogan; Mandy Lou and Swing Along, by Will Cook; Nobody and Honey Lou Have Made A Hit With Me by Bert Williams; The Beale Street Blues, St. Louis Blues and Yellow Dog Blues by W. C. Handy; Dear Old Southland and The Creole Love Songs by Turner Layton and Henry Creamer; or Grandfather's Old Arm Chair written by the veteran Samuel Lucas, who is now with Billy Kersands, Jim Bland, Gussie Davis, Ernest Hogan, Tom McIntosh, Bob Cole and one of the Johnson brothers arranging musical scores, we hope for the entertainment of the angels.

The Johnson brothers, J. Weldon and J. Rosamond, gave us, Lift Every Voice and Sing, The Congo Love Song, Stand Still Jordan, and many spirituals. Harry Burleigh has given us Little Mother of Mine, Just Because, The Dream Love Song, and a number of fine spirituals, and both he and Handy are still on the job writing "spirituals" and "blues" for the appreciative music lovers of the world. Clarence C. White, Nathaniel Dett and

Hall Johnson, all well known musical specialists, have contributed liberally and are still rendering signal service to the race.

Too much effort and space would be required to list all of the songs, arrangements, etc., that have been coppreighted by outstanding musicians of our racial group, but to a layman, like the writer, it seems that it would be worthwhile to have these records classified, published and preserved because many of our present generation will soon be "swinging along" or on "the heavenly journey." It is not up to the Elks to salvage this situation, and the question naturally arises: What Has Become of the National Association of Musicians?—The Washington Eagle.

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Birmingham. Ala. News
March 31. 1940

# Southernaires Coming For Personal Showing In City Auditorium

## Radio Singers Appear In Birmingham To Present Noted List Of Melodies

The Southernaires, that internationally-known Negro quartet being featured on a half-hour NBC network program for 10 years, is coming to Birmingham in person in concert at the Municipal Auditorium, April 2, for one performance.

The return engagement of the famous Negro singers is in response to the request of the large audience who heard them on their appearance here last season.

In the repertoire of the group are more than 1,700 ballads, folk songs and Negro spirituals—most of the plantation melodies (songs you won't find in songbooks) are scored for the first time.

A nephew of W. C. Handy, father of the "St. Louis Blues," is Homer Smith, top tenor of the quartet; Jay Stone Toney, a native of Columbia, Tenn., is the baritone; Lowell Peters, the principal soloist of the group, was once a member of the Hall-Johnson Singers, and William Edmondson is responsible for the remarkable bass harmonies.

The "fifth" member of the quartet is Clarence Jones, accompanist. Jones is a composer as well as pianist, and has written such instrumental selections as "Mid the Pyramids" and "Flower Garden Tales." One of the several songs he has composed, "One Wonderful Night," has proven the most popular.

The Southernaires' radio program is one of the most popular on the air, according to NBC Studios, and has won for the Negro singers many admirers, including such musical authorities as Deems Taylor.

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Montgomery Ala. Advertiser
April 4. 1940

# Opelika Plans Reception For Music Clubs

## Three-Day Session Will Be Held On April 15 To 17

OPELIKA, ALA., April 3.—The Alabama Federated Music Clubs, of which Mrs. J. Greeley McGowin is president, will convene in Opelika April 15, 16 and 17 with headquarters in the Clement Hotel. The Opelika Music Club with Mrs. Ruth Fogleman, president, will be the host organization.

Mrs. Thomas Drake Samford, Jr., is chairman of the program committee and is in charge of local arrangements. Other members of the program committee assisting Mrs. Samford are Mrs. W. C. Giles, of Opelika; Mrs. J. Greeley McGowin, of Chapman; Mrs. R. L. Hebson, of Tallassee; Mrs. W. R. Lancaster, Mrs. Ulric Gilbert, of Montgomery.

The following is the complete convention program: Headquarters, Clement Hotel. Monday morning, April 15, 10, registration, lobby Clement Hotel. Monday afternoon, 2:00 First Methodist Church. Convention called to order by president, Mrs. J. Greeley McGowin. Invocation, Dr. W. M. Curtis, pastor First Methodist Church. State song, "Alabama" (Tutwiler-Gussen), Mrs. E. S. Dorsey at the piano. Greetings, City of Opelika, John S. Crossley, president City Commission. Greetings, hostess club, Mrs. O. H. Tatum. Response on behalf of A. F. M. C., Mrs. Key Murphree. Music, Auburn Glee Club, Lawrence Barnett, director. Report of program committee, Mrs. Thomas D. Samford, Jr Partial report of credentials, Mrs. W S. Woolsey. Introduction of National officers. Report of State officers and standing committees. Communications and announcements. 4:00, drive over Opelika and Auburn. Tea at home of Dr. and Mrs. L. N. Duncan, president's mansion, Auburn, honoring Mrs. Vincent Hilles Ober, National president. 7:30, banquet at Northside Grammar School, Mrs. G. C. Roberts, presiding. Reading, Mrs. Louise Tollison and Mrs. Floy Spann. Recital, duo, Miss Emmett Lewis and W. A. Vogel. Violin, Miss Thelma Perkins, accompanist, Clarendon McClure.

Tuesday morning, April 16, 8:00, past president's breakfast in Peacock Room Clement Hotel, Miss Stella Harris presiding. 9:30, First Methodist Church. Convention called to order by Mrs. W. T. Baugh. Report of credentials committee, Mrs. W. S. Woolsey. Reading of minutes. Communications and announcements. Musical ritual, N. F. M. C. Leader, Dr. Claud Bowen, pastor First Baptist Church. 10:00, report of district committees. 10:30, music by Opelika City Schools, Miss Lucile Reams, director. 10:50, American music, Mrs. Florence Golson Bateman, presiding. 11:15, address, Mrs. Vincent Hilles Ober, national president.

Tuesday afternoon, April 16, 1:00, luncheon, main dining room Clement Hotel, Mrs. James Fitts Alston, presiding. Invocation, Dr. A. C. Windham, pastor Presbyterian Church. Awarding of prizes. Speaker, Mrs William Hoyt Raymond, Dixie District president. Music, Miss Roslyn Covington, vocalist; Miss Gladys King, accompanist. Mrs. Luther Smith, vocalist. 2:30, First Methodist Church. Convention called to order by Mrs. J. Greeley McGowin. Music by Tuskegee Institute choir. Choral contests conducted by Tom Garner. Masses Chorus, "Soldiers Chorus" and "Hallalujah Chorus." Awarding choral prizes, Tom Garner.

Tuesday evening, April 16, 8:15, concert, James Melton, Martin Theater. Reception for James Melton. Wednesday morning, April 17, 9:00, Peacock Room Clement Hotel. Convention called to order by Mrs. George Houston Davis. Invocation, Dr. S. M Baker, pastor Trinity Methodist Church. Federation hymns, Mrs. W C. Giles at the piano. Reading of minutes. Round table discussion, Mrs Greeley McGowin, director. Mrs Ulric Gilbert, publicity; Mrs. E. H McGehee, folk music; Mrs. Marie Bankhead Owen, museum. Final report on credentials committee, Mrs. W. S. Woolsey. Unfinished business. New business. Election of officers. Report of resolutions committee Adoption of minutes. Aul Lang Syne. Adjournment.

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# Booker Washington in Song

4-20-40

By CLEVELAND G. ALLE

A fine tribute has been pai t Booker T. Washington, in a ong recently [illegible]lished at Tuskegee, entitled "Tuskegee's Washington," the words and music by Alberta Lillam Simms, a member of the Tuskegee faculty. The words of the song are inspiring and impressive and depicts the ideals, hopes and aspirations which Dr. Washington advocated during his life-time. The music is very uplifting and marital, and cannot but help give inspiration to those who hear it.

The song should be in every home, and should be widely used in schools, colleges, concerts and conventions.

I also hope that the song will be adopted at Tuskegee as one of the regular school songs of the institution. It could well be used as one of the official songs of Tuskegee ,and I would like for the alumni to give this suggestion some consideration.

The song was first introduced here at the Founder's Day exercises of the New York Tuskegee Association, held at the Church of the Master, oon Sunday afternoon, April 7, by J. H. Bailey, a graduate of Hampton, and a former member of the faculty of Tuskegee. The recent issuance of the Booker T. Washington stamps makes the appearance of this song, "Tuskegee's Washington," especially timely. It will serve to perpetuate the memory of this distinguished leader, and pass his fame on to generations that come on.

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# Music Teacher Writes New Song Called 'Tuskegee's Washington'

TUSKEGEE INSTITUTE. — (ANP)—A nev song entitled "Tuskegee's Washington," written by Miss Alberta Lillian Simms of Tuskegee, instructor in the music department, assistant director of the great institute choir and a well known soprano, has just been relesaed. It was printed by the Tuskegee institute press.

A tribute to Booker T. Washington. it commemorates the issuing of the special pastage stamp Sunday. It is a two-page folder in standard sheet music size. Both words and music were written by Miss Simms.

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# Columbia Has New Releases Of Spirituals

NEW YORK CITY. — (RNS)—In the present day desire to follow up the latest musical trend, there's a tendency to turn away from the more old-fashioned type of blues and spiritual singing. But the people who take pride in the fact that they set the styles, are more and more lending their ears to, and thoroughly enjoying, those singers who have recently been discovered along the highways and byways of the South and West. Singers, many of whom have more real rhythm and feeling in their voices than the highly touted "stars" of the musical world.

One of the best sellers that Columbia records has, is a tall, shy fellow who opens his heart and sings his original songs just as he used to sing them for the members of the corner store coterie who first hard him. Big Bill Broonzy, who turns out his records with no fancy orchestral background, but only a piano, drums, and his own guitar, still has a down to earth quality about his platters which a great many orchestras would give anything to get. His two latest sides still stick to everyday titles and superb blues vocalizing, telling the world that he's "lookin for my baby," and he has the "Plow Hand Blues."

MUSIC.- 1940

Atlanta, Ga. Constitution
December 11, 1940

# SILHOUETTES

By RALPH T. JONES

### *Negro Orchestras.*

Youngsters who have grown up into an age when Cab Calloway, Duke Ellington, Les Hites and other Negro orchestra leaders are acclaimed by everyone, might be interested in knowing it is only in comparatively recent years that the race barrier has been opened sufficiently to permit such leaders to attain general fame.

It is only about 20 years ago, or less, since the best of the Negro dance orchestras, for instance, came to Atlanta and played only for Negro dances, where white people didn't go at all.

I recall, some time in the nineteen-twenties, when a little, heavy-set Negro we knew as "Shakespeare" was the instigator of most of the Negro dances, baseball games, etc. He used to come to The Constitution office seeking a line or two of publicity about his attractions. Occasionally, when he had something extra special, he would telephone and invite two or three of us to drop in and hear his show, whatever it was. We'd sometimes go and feel strange, the only white people present, but we heard some durn fine dance music, nevertheless.

There used to be—maybe it's still in use—a roof garden on top of the six-story Negro Oddfellows' building on Auburn avenue. One night Shakespeare invited us there and a group of us went. Handy and his orchestra, from Memphis, was there. Handy was one of the early and one of the best Negro composers of "blues" music. He composed St. Louis Blues, Memphis Blues, Beal Street Blues, etc.

We sat at the rear of the dance floor and listened to his music while the elite society of Auburn avenue, high browns and cinder blacks, cavorted in their own interpretations of the dances of the day.

It was that night I first heard the word "shimmy" used in connection with a dance. Previously it had denoted nothing more than a garment.

On the wall were emphatic signs, ordering, "No Shimmy She-Wabble Allowed!" They were very proper and conducted their dances with utmost decorum.

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### *Negro Football.*

Speaking of Negroes and entertainment, I was one of quite a large crowd of white people who witnssed the Morris Brown-Kentucky football game at Ponce de Leon last Saturday. It was a wet, cold day, and we left in the third quarter, with the score 28 to 6 in favor of Morris Brown. That's how it remained to the end. But, believe me, we saw some football.

There was one of those arguments going on in the grandstand that are utterly senseless because there can never be any way of deciding it. One side argued that Morris Brown, as they showed Saturday, could beat most of the white college teams in the country today. The other side argued the negative. One young fellow avowed, heatedly, Morris Brown could beat Georgia Tech 100 to nothing. He was apparently a U. of Ga. fan, for he gave his imaginary score with Georgia as the opponent of Morris Brown 75, Georgia nothing.

I think that was exaggerated. But it is doubtful if any average college team could stand up against those Negroes. Because, when they tackle, they tackle for keeps. It doesn't seem to hurt them; there wasn't a player carried off the field all afternoon. But the way that line was charging, I'm inclined to think half an ordinary college team would be disabled before the final whistle.

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### *"Big Train" Moody.*

Morris Brown has a backfield star they call "Big Train' Moody. He can do anything. Kick, punt, carry the ball, block, kick the point after touchdown. He must weigh more than 200 and when he runs with the ball I'd as soon meet a locomotive.

A Kentucky player was streaking down the sideline with the ball. Moody, cutting across the field, couldn't quite reach him for the tackle. But the Moody arm went out and the Kentucky ball carrier ran straight into it. He hit it about his shoulders. The arm didn't budge, but the ball carrier stopped as though he'd hit a brick wall.

This Negro, Moody, would star on any team, and the only thing that puzzles me is why he isn't in the midwest or California, where they'd be glad to get him for any team.

The Morris Brown team was well coached, too. They pulled razzle-dazzles that had most of us wondering where the ball was. Their line must average 200 pounds to the man. I understand they've been beaten once this year. I'd like to see the team that beat them.

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### *Twenty-Five Years Ago Today.*

From the news columns of Saturday, December 11, 1915:

"Washington, December 10.—Diplomatic relations with Austria are in grave danger of being broken off over the sinking of the Italian liner Ancona, with the loss of American lives."

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### *And Fifty Years Ago.*

From the news columns of Thursday, December 11, 1890:

"An injunction is about the only thing that will stop the Union Street Railway Company from double tracking Marietta and Decatur streets."

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# NEGRO SCULPTOR PRESENTS BUST TO MARIAN ANDERSON

[illegible]

DEC 14 1940

**RICHMOND, Va., Dec. 12—(ANP)—During the intermission of her recital to be held here Friday night, Marian Anderson was presented a miniature portrait bust of herself by Leslie Garland Bolling, 42-year-old porter who has whittled his way to artistic recognition.**

**The bust, about one-fourth life size, was carved by Bolling from a block of poplar wood with an ordinary jack knife. Several of his art critics have proclaimed it his best work.**

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# Musical Festival, Exhibit Planned

DEC 15 1940

DEC 15 1940

Daily World

WASHINGTON, D. C.—(SNS)—The eighteenth of December is the Seventy-fifth Anniversary of the Proclamation of the Thirteenth Amendment which ended slavery in the United States*. In celebration of this Anniversary, the Library of Congress is opening an exhibit of Negro books and manuscripts, an exhibit of Negro painting, and a festival of four concerts of Negro music and music presented by Negro artists. The festival is made possible by the generosity of the Gertrude Clark Whittall Foundation.

The first concert to be given on the evening of December 18 will present to Washington Miss Dorothy Maynor the celebrated Negro soprano; the second concert will present the Budapest Quartet; the third will be an evening of folk music; and the last will present Mr. Roland Hayes, internationally famous musician and first of the great Negro singers.

Atlanta, Ga

**COMMITTEE AIDED**

The exhibit and festival have been arranged with the advice and assistance of a number of most distinguished Negro scholars, writers, musicians, and artists in the United States.

The Advisory Committee on the music festival is made up of: Mr. Harry T. Burleigh, Miss Lulu B. Childers, Dr. Alain Locke, Dr. R. Nathaniel Dett, and Mr. W. Grant Still. The Advisory Committee on the exhibit of books and manuscripts includ: Professor Sterling Brown, Mrs. Dorothy Porter, Mr. Henry P. Slaughter, Dr. L. D. Reddick, Mr. John P. Davis and Dr. Carter Woodson. Mr. Holgar Cahill, National Director of the WPA Art Program and Dr. Alain Locke are in charge of the arrangements for the exhibit of painting.

The Negro paintings to be exhibited have been selected from the work of contemporary Negro painters in Washington, Chicago, New York, and other cities. The books and manuscripts are principally from the collections of the Library of Congress but they contain numerous important items loaned to the Library of Congress by the New York Public Library from its Schomberg Collection.

The Scholmerg Collection in New York Public Library is one of the largest and most important libraries on the Negro. The action of the New York Public Library in loaning material from this collection is a noteworthy example of interlibrary cooperation, since the New York Public Library has never before loaned materials of such value for exhibit outside the city of New York.

**MANY PRECIOUS ITEMS**

Items from the Library of Congress collections include Briton Hammond's Narrative of a Negro, published in 1760; the 1792 Almanac by Benjamin Banneker; Philli Wheatley's poems on various sul jects, London, 1773, first edition Uncle Tom's Cabin, by Harri Beecher Stowe; a copy of th Emancipation Proclamation bea ing signatures of Lincoln an Seward; manuscript autobiograph of Hiram R. Revels, the first Ne gro serving in the United State Senate; Volume I, William Lloyd Garrison's "The Liberator."

The festival of Negro music presents not only two of the greatest of living Negro singers but also in the evening of folk music, examples of the magnificent anonymous music produced by the Negro people, and, in the evening of Chamber music, examples by Negroes and the use of Negro themes in the music of other composers.

**Lincoln's Emancipation Proclamation was dated 1863 but the Thirteenth Amendment was not introduced in the Congress until January 1865. The last state necessary to ratification, Georgia, ratified the Amendment on December 6, 1865 and the Amendment was proclaimed by Secretary Seward on December 18, 1865.**

# Race Sculptor Gives Bust To Miss Anderson

Daily World
Atlanta, Ga

DEC 9 1940

RICHMOND, Va.—(ANP)—During the intermission of her recital held here Friday night, Marian Anderson was presented a miniature portrait bust of herself by Leslie Garland Bolling, 42-year-old porter who has whittled his way to artistic recognition.

The bust, about one-fourth life size, was carved by Bolling from a block of poplar wood an ordinary jack knife. Several of his art critics have proclaimed it his best work.

It was at an art reception for Miss Anderson last July at the Craig house that Bolling got the idea for his latest carving. The famous singer, who earlier that day had received Springarn medal from the hands of Mrs. Roosevelt, was introduced to him and shown some of his work. She expressed her admiration for the carvings and a desire to have one.

Her wish did not go unheeded. In a few days Bolling was looking around for pictures of the singer, in order that he might have some sort of model from which to carve a bust. By the end of September, he had found suitable photographs. Whitling away during his spare time, the woodcarver finished the bust in a month.

With the admiration of one actist for another, Bolling is not content to let his woodcarving tribute to Miss Anderson end with a bust. Even now his imagination is buzzing with plans for a full length statue of 14 inches.

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Tupelo, Miss., Journal
December 9, 1940

# Southern Melodies Feature Ruby Elzy Concert Tonight

Ruby Elzy, noted negro lyric soprano who left a Pontotoc County farm a scant 10 years ago to become one of the nation's greatest singers, has selected a group of old southern melodies as the basis of her concert to be given at the Tupelo High School auditorium tonight, combining with them only enough classical songs to give music lovers of northeast Mississippi full appreciation of the range of her voice.

The concert, sponsored by the Tupelo Recreation Council, will begin at 8 o'clock tonight in Emma Edmonds Auditorium. A large delegation from the University of Mississipp has given Mrs. George Maynard, publicity director, definite assurance of its presence and other colleges of the state and women's and music clubs throughout northeast Mississippi have warmly received invitations to attend tonight's concert.

The Ruby Elzy concert in Ellis Auditorium, Memphis, Friday night attracted a large audience, and since the 50-cent price here is only a fraction of that charged in Memphis for much the same program, a packed auditorium is expected at the high school tonight. Persons wishing to obtain choice seats can obtain tickets in advance at the T-K-E Drug Store or at Hotel Tupelo at no increase in price.

The New York Times music critic in writing of one of Ruby Elzy's concerts in New York said: "She accomplished some touching and rather exceptional vocalism. There were carefully prepared tones that soared forth with a freedom and sure control that deserved a full measure of praise."

A Columbus, Ohio, music critic wrote: "In her spirituals, Ruby Elzy came as near perfection as is humanly possible."

The Los Angeles Examiner said: "Her upper tones are almost haunting in their evanescent beauty."

Tonight's performance will be a triumphant return for the negro farm girl who left Pontotoc county only a few years ago, caught the ear of Ohio State music professors while she was working her way through Rust College at Holly Springs, and in a few short years vaulted to the top of the musical world. She now lives in Los Angeles, Calif.

Her mother and her aunt, well-known to hundreds of Tupelo and Pontotoc County white residents, will be honored guests at tonight's performance, sitting in the center of the balcony, which has been reserved for the colored audience.

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Tupelo, Miss., Journal
December 9, 1940

# Why We Are Going To Attend The Ruby Elzy Recital

Tonight at 8 o'clock at the Emma Edmonds High School Auditorium we will have an opportunity to hear one of the most talented singers who has visited Tupelo in many years. Ruby Elzy has sung in Town Hall in New York and in most of the other large cities in the country. She sang at the Ellis Auditorium in Memphis on this trip and attracted music lovers from all over the Memphis area. Music critics state that her voice is second only to the great Marion Anderson's. Because we love good music we expect to attend this outstanding recital.

There is another reason why we are going to attend this recital. Ruby Elzy is coming to Tupelo as the guest of the Tupelo Recreation Council. She is coming without any financial recompense, other than her expenses, because this section of Mississippi is her home and also because some of the people who have helped her in her musical education are former Tupelo citizens. We appreciate this courtesy on the part of Ruby Elzy as well as the fact that she is helping the Tupelo Recreational Council in its splendid work.

But, for us, there is an especial reason why we are going to attend this recital. Here is a young colored woman, who comes from the neighboring county of Pontotoc, who has risen from humble circumstances to be one of the great lyric sopranos of the country. A God-given talent, plus hard work in overcoming many obstacles, has enabled her to become a star singer and to give joy to music lovers throughout the nation. We take this opportunity to express our esteem for the accomplishment of this local woman who has gone high in the musical world because of her own innate ability.

We sincerely hope that every seat in the Emma Edmonds Auditorium will be filled tonight.

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# Paul Robeson Featured at Carnegie Hall

Journal & Guide
Norfolk, Va.

DEC 28 1940

NEW YORK, N. Y.—The singing of Paul Robeson, who appeared here last week as a soloist with the Philadelphia Symphony Orchestra, proved the high mark of a program at Carnegie Hall.

His booming baritone, interpolated with spoken recitative, was featured in excerpts from Louis Greenberg's Emperor Jones and Mussorgsky's Boris Gudonoff.

ROBESON

The Greenberg number, adapted to the stage play by Eugene O'Neil, which also featured Mr. Robeson in the title role, proved a big treat with the audience. Mr. Greenberg violated every accepted principle of music drama when he halted the emotional recitative which occurs during the Emperor's headlong flight through the woods to inject a spiritual, but having an artist of such high esteem as Mr. Robeson, he was able to get away with it.

Therefore, in the midst of the recitation, which received effective accompaniment from the orchestra, the drama was left suspended and Mr. Robeson began to sing, "Standin' in de Need of Prayer." It ended with the self-inflicted gun wound tht wrote finis for the Emperor and the audience went wild about it.

After the intermission, Mr. Robeson returned and delivered the monologue of the dying czar and Variam's drunken ballad from the Mussorgsky masterpiece. The conductor of the evening was Eugene Ormondy.

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# YOUNG SINGER PRESENTED AT WHITE HOUSE

[illegible]

DEC 22 19[illegible]

WASHINGTON, Dec. 19—(ANP)—At a musicale given at the White House by Mrs. Roosevelt Tuesday afternoon, Virginia Lewis, young colored singer whose voice has been acclaimed by Alexander Smallens, orchestral conductor, as one of the finest in America, was presented as a surprise for the guests.

Miss Lewis, a dramatic soprano discovered and sponsored by Samuel Rosenbaum of Philadelphia, who was one of the earliest persons to recognize the talent of Marian Anderson, sang an exacting program of Italian and German songs and, as a finale, a group of Negro spirituals.

**Former Music Teacher**

A domestic servant until last February, when she obtained a position at teaching music on a W. P. A. project in Philadelphia, Miss Lewis made her first appearance as a soloist on July 1 on the all-Gershwin program of the Robin Hood Dell concerts in Philadelphia, headed by Mr. Rosenbaum, who saw her for the first time at the home of Miss Ellen Winsor in Philadelphia, to which he had been invited to hear her. Impressed by her talents, he at once arranged for an audition before Mr. Smallens, who confirmed his judgment and signed her for the July concert.

Mrs. Roosevelt's interest in Miss Lewis was enlisted by Mr. Rosenbaum, through whom an arrangement was made for his protege to sing privately for the President's wife at Hyde Park. On hearing more enthusiastic reports of the girl's talent, however, Mrs. Roosevelt changed her plans and decided to present Miss Lewis as a surprise feature of Tuesday's musical.

DEC 22 1940

After her appearance at the White House, Miss Lewis was honored at a reception given for her at Howard university by Dr. Virginia Alexander, dean of women.

# DOROTHY MAYNOR HAS ONE OF 'OUTSTANDING VOICES OF DAY,' CRITICS REPORT

INSTITUTE, W. Va. — "One of the outstanding voices of the day" was the verdict of the music critic of the New York Times after hearing for the first time Dorothy Maynor, the Negro soprano, who will give a recital in the auditorium of the West Virgina State college on Sunday evening, March 17, at 7 o'clock.

Miss Maynor's sensational rise to fame is one of the rare success stories in recent music history. A few months ago she was a virtually unknown singer. Today critics agree on the discovery of a new star on the musical horizon.

She went last summer to the Berkshire Festival to hear the music of the Boston Symphony orchestra conducted by Serge Koussevitzky—and ended by making music herself for the great conductor. A friend persuaded Koussevitzky to allow her to sing at the musicale which he gives for his orchestra each year at Tanglewood, the summer home of the Boston Symphony.

Before an audience of 200, including musicians, critics and a group of music-lovers, the young Negro singer started with difficult German Lieder, then sang coloratura arias from Handel and Mozart, and ended with the Wagnerian "Ho-yo-to-Ho," from "Die Walkuere."

The gilt edged professional audience marvelled at her versatility and tremndous vocal range, and found her rich voice one of the finest in a generation.

A native of Norfolk, Va., and daughter of a minister, Miss Maynor received her first musical experience in the choir of her father's church. At fourteen she entered Hampton Institute, where she was a member of the choir and went to Europe with the Institute's famous chorus.

She had modestly planned to become merely a music teacher, but was urged by Dr. John Finley Williamson of the Westminster choir in Princeton, N. J., to become a choral director.

But Dorothy Maynor's is a voice which captures friends—and several music lovers who heard her insisted that this voice must be given a chance—and a solo career! She came to New York and first studied with Wilfred Klamroth, before going to her present teacher, John Alan Haughton.

A brilliant New York recital in November and an appearance as soloist with the great Boston Symphony orchestra during the same month have started her first season.

It has been quite a jump for a young singer who has had virtually no experience on the solo platform to find herself the sensation of this year's musical season, with many cities clamoring to hear her. Anyone would pardon the young singer a certain self-congatulation.

But Dorothy Maynor has a true artist's modesty and reverene for the works she sings. Music is her entire life. "I hope to represent the art of song as well as I can—to be worthy to sing the best music" is all she says.

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Columbus Ga Enquirer-Sun
December 28, 1939

# Memorial For Blind Negro Genius Urged

In a letter from the editor of the local negro newspaper, warm approbation is expressed regarding the move for a memorial to "Blind Tom," once-famous negro musical genius who was born near here.

The letter, written in behalf of members of his race, is as follows:

"I have read and reread with rapt attention that most excellent article which appeared in last Sunday's Ledger-Enquirer, giving the facts about 'Blind Tom,' by Mr. Langley. It is one of the best and most excellent articles I have ever read.

"I, like the most of my people, knew something about 'Blind Tom' but did not know all these interesting facts which appeared in said article. The Enquirer needs to be highly congratulated for preserving these interesting facts of a famous, southern negro. If it had not been for the Enquirer, the wonderful history of 'Blind Tom' would have been gone with the wind.

"Your papers proposed editorially, a memorial to 'Blind Tom, which is most wonderful. I happened to be the second person to make a contribution to the Blind Tom Fund, headed by my good friend, A. T. Jackson.

"We, as a group, greatly appreciate the preservance of these facts by the Enquirer, and the most excellent article by Mr. Langley. This article will inspire some boy or girl to challenge the colossal.

"Wishing for you and the Ledger-Enquirer newspapers the most prosperous new year you ever had, I am,

"Respectfully,
"J. J. LEWIS, Editor,
"Columbus Advocate."

The plan is to purchase a piano in memory of "Blind Tom" and place it in the recreation hall of the Booker T. Washington Apartments.

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Macon, Ga., News
January 29, 1940

# AMERICUS TO HEAR JUBILEE SINGERS

### Concert Recital Will Be Given at Staley High School Friday Night

By W. T. DYE

AMERICUS—The celebrated and famous Jubilee singers of the Tuskegee Institute of Tuskegee, Ala., will appear in concert-recital here on Friday evening.

The concert will be held at the Staley High school and is being sponsored jointly by the Staley High school Choral club and the Bethel Baptist church of this city. These famous singers are widely known all over the country for their harmony and ability to render programs that will compare with any other group of singers known elsewhere.

The entertainment will feature Negro spirituals, folk songs, popular numbers, lullabies, classics and semi-classics. They will present a variety of songs that will reach any and all types of music lovers.

The quintet is composed of William Gordon, first tenor; Algie Hough, second tenor; Leroy Brown, manager and second tenor; Carl Broxton, baritone and Edward Scales, bass. Other members of the group are S. J. Phillips, promoter, and A. V. Mundy, secretary. These singers are known as sons of the South and their ability to sing has won for them the title of Song Birds of the Air.

Special seats will be reserved for the white friends who wish to attend this concert. Admission for adults will be 25 cents and students 15 cents.

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Newport News, Va. Press
August 18, 1939

# MUSICIANS PRAISE DOROTHY MAINOR IN FETE AT BERKSHIRE

### Negro Soprano, Formerly at Hampton, Presented By Koussevitzky; to Make N. Y. Debut This Fall

(By Fred J. Naff)

Due recognition has come to Dorothy Mainor, Virginia Negro soprano who a few years ago was teaching in the George P. Phenix school at Hampton, in the acclaim given her following an appearance with the Boston Symphony orchestra under Dr. Serge Koussevitzky; and the weekly magazine Time this week carries her photograph and an account of her success in the Berkshire music festival. The New York Times last Sunday carried an interview with the singer.

Time says she "went to Stockbridge (the locale of the Berkshire festival) to hear the music, ended up by making music for Stockbridge's awed music-makers.

"Invited to the festival by friends," the article continues, "soft-spoken Dorothy Maynor wangled a chance to sing for Koussevitzky. When her big, velvety voice swung out in a brace of difficult lieder, ceremonious Koussevitzky threw up his hands, cried 'a native Flagstad' Next day, at a private picnic given by Koussevitzky to the members of the orchestra and a few hand-picked critics and musicians, Soprany Mainor, perfectly poised, warbled faultless coloratura, crooned deep lieder, went to town on a Wagnerian 'Ho-Yo-to-Ho.' The gilt-edged professional audience marveled at her versatility and easy form, found her voice one of the finest in a generation."

It is gratifying to her friends in this section to hear this praise heaped on a Virginian when she so fully deserves it. The writer heard her sing but once—about three years ago, at a Hampton institute Christmas service—when she performed the difficult Mozart "Alleluia," a selection reaching high C, and requiring considerable vocal ablity. The rendition was almost perfect. And the writer marveled then, when her voice had not been developed by training to its present achievement, at the purity of her tone; the vast majority of Negro sopranos are characterized by a stridency of tone color which was completely absent from this singer's voice.

The singer is planning a New York debut in Town hall in November.

Dorothy Mainor is a native of Norfolk, and is 28 years of age. She is a daughter of the late Rev. J. J. Mainor, a Methodist clergyman. She lives in New York with her mother.

At the age of 14 she entered Hampton institute and studied under Dr. R. Nathaniel Dett, Negro vocal and orchestral composer. She was widely acclaimed as soprano soloist with the Hampton institute choir when it toured Europe several years ago under Dett's baton. She also received praise for an appearance in Symphony hall at Boston. After graduation from Hampton institute she studied at Westminster Choir school and appeared as soloist with the Westminster choir several times. On returning to Hampton as a Phenix teacher, she studied under Ernest Hays, Hampton institute organist. Later she studied in New York under Wilfred Klanroth, and she is now a pupil of Alan Haughton.

During the season of 1936-37 Dorothy Mainor was conductor of the Newport News Choral club, a mixed-voice Negro group, during the absence of Charles Flax, the regular conductor, who was studying at Colgate on a fellowship. She was presented in Ogden hall at Hampton institute by the Musical Art society Dec. 18, 1937.

# 'DOWN BEAT' RECOMMENDS HOT SOLOS BY SEPIA MUSICIANS

In the latest edition of Down Beat magazine, special recommendations have been made on recording of hot solos by colored bandsmen in the latest waxings.

Call 3-[illegible]-40

Kansas City Mo.

On piano, Pete Johnson gets the call on "You Don't Know My Mind," a blues number that made its vendor debut in 1937, also "Kansas City Farewell." Fats Waller is also recommended in "Darktown Strutter's Ball."

Benny Carter rated as tops in "Pom Pom" and "Save It Pretty Mama." Roy Eldridge ruled in, "Muskrat Ramble."

Benny Carter came back with a dazzler on alto-sax in "Scratch My Back." Charlie Christian plunked with much gusto, "Honeysuckle Rose," as did Ulysees Livingston on "Scratch My Back."

Coleman Hawkins and Ben Webster scintillated respectively on: "Easy Rider" amongst others and "Mason Street Breakdown." The best tenor-sax solos to be heard for quite some time.

Fats Waller got another call on vocalizing "I Can't Give You Anything But Love," while Joe Turner got off on "How Long Blues." Lionel Hampton on vibes and xylophone proved a sensation in "I Can't Get Started" while Jimmy Blanton, the 19-year-old bassist with Duke Ellington, plunced out on "Plunced Again Blues." These recordings are proving tops in waxing sales throughout the country.

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Newport News, Va. Press
January 28, 1940

# YOUTHFUL NEGRO SOPRANO TO GIVE RECITAL TUESDAY

### Dorothy Maynor Will Be Presented at Ogden Hall Under Auspices of Hampton Institute Society

Dorothy Maynor, nationally known Negro soprano, will give a recital at 8:15 p. m. Tuesday at Ogden hall on the Hampton institute campus, under the auspices of the Hampton Institute Negro History society.

Dorothy Maynor was born in Norfolk and came to Hampton institute for high school training. She sang in the school choir, took part in dramatics, played the French horn in the orchestra, played tennis and was president of the Women's Self-Government league.

After graduating from the academy she entered the School of Home Economics at the institute, but later transferred to the School of Music, then directed by Dr. R. Nathanial Dett. She was one of the soprano soloists for the Hampton choir during its European tour, and received praise from the critics in Berlin and Vienna.

After graduating from the institute, Dorothy Maynor received a scholarship for the Westminster Choir school, and after finishing her course there, she spent a year teaching music in the George P. Phenix Training school.

During a summer trip with the Hampton quartet, she aroused the interest of a number of music lovers, and after she had sung at Lake Mohonk, the director of the American Society of Ancient Instruments declared, "I have heard two golden voices in my life; those of Enrico Caruso and of this young woman."

Through the aid of friends headed by Miss Harriet S. Curtis of Boston, former dean of women at Hampton institute, she was enabled to have private voice lessons at New York. Last summer she was heard by Dr. Koussevitsky, director of the Boston symphony orchestra, at the Berkshire Music festival. He hailed her as an "American Flagstad," and engaged her for an appearance with his orchestra.

She made a sensational New York debut at Town Hall, and found herself famous. Olin Downes of the New York Times wrote of her voice, "It is phenomenal for its range, character, and varied expressive resources. It is equally adapted to music of lyric or dramatic character. The voice has power as well as rich color. The upper tones can be wildly dramatic and need never be forced." In closing he wrote: "She should be able to reach almost any height as one of the leading concert singers of her generation."

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# Bland Wrote Va. Song; Never Visited State

RICHMOND. — James Bland who died in poverty in 1911 after writing many of America's famous songs, was paid an official tribute by a State he never visited when "Carry Me Back to Old Virginia" was adopted as the State song.

Baltimore, Md.

Bland, of course, used the title "Carry Me Back to Old Virginny," but the Virginia General Assembly would not have it that way.

Afro-American

Delegate Samuel D. Rogers of Petersburg, who sponsored a resolution to adopt the song, wanted Bland's spelling, but the Assembly refused to agree.

Mr. Rogers said that he was not worried about the change, because he knew that "Virginny" would be the form used by singers.

3-9-40

Bland, who is buried in a suburb of Philadelphia, wrote the famous song in 1875, when he was 20 years old.

He wrote about 700 songs, among them the standby of all impromptu quartets, "In the Evening by the Moonlight," and "O, Dem Golden Slippers," which has graced many a program offered by renowned individuals and choruses.

The Bland song won out over "Old Virginia," which was written by Prof. Will Ruebush of Shenandoah College, and backed by the State Federation of Music Clubs.

The Lions' Club of Virginia backed the Bland ballad. Because the measure was presented as a joint resolution, and has been adopted by both houses, no further action is necessary on the song.

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# Town Hall Award To Dorothy Maynor

Courier

NEW YORK CITY, Feb. 29—Dorothy Maynor, superb soprano, who was discovered in Boston, Mass., late last fall, was unanimously selected as the winner of the 1940 Town Hall Endowment Series Award by the Town Hall Music committee. The announcement was issued Sunday here by Walter W. Naumberg, chairman of the Town Hall committee.

3-2-40

Pittsburgh Pa.

The vote of the committee was unanimous for Miss Maynor and coincided with the same such cast for the singer by the professional music critics of New York who lend their aid to this project by suggesting candidates for the award each year.

The award is made each season to the artist, not over 30 years of age, who is considered by the critics and the Town Hall Music committee to have given the most outstanding performance of the year.

The soprano will receive the award in the form of an engagement to appear on the Town Hall Endowment series for the season of 1940-'41 at a date to be chosen later.

Miss Maynor will also appear on the current Endowment Series Wednesday, having been engaged before the award was made to susbtitute for George Enesco, who canceled his American tour because of illness. The Town Hall has already been sold out for Miss Maynor's appearance.

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# Dorothy Maynor Wins Acclaim In Tuskegee Recital

TUSKEGEE INSTITUTE, Ala., March 15—Dorothy Maynor, sensational young soprano, made her initial appearance at Tuskegee institute Saturday night before an audience that filled Logan hall long before the hour of the concert.

Norfolk [illegible]

3-16-40

From the moment she appeared on the stage, this young singer captivated the audience with her charming personality and held her listeners spellbound with the magic of her rich and lovely voice of remarkable range and sweetness.

Her program included numbers from Handel, Brahms, Franz, German lieder as well as spirituals. The enthusiastic music lovers assembled to pay tribute to this young genius demanded encore after encore, one of which was an arrangement by William L. Dawson of Tuskegee institute school of music and nationally known in musical circles With the exception of Marian Anderson and Roland Hayes, no artist has received such an ovation as was accorded Miss Maynor, who until a few months ago was unknown to the musical world.

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# Music Association To Form Negro Symphony

CHICAGO. — ANP) — Asking that ministers throughout the country further the cause by observing March 31 as National Music Scholarship day, Mary Caldwell Dawson last week announced National Association of Negro Musicians' plans to organize a Negro symphony orchestra, composed of Negro musicians to play symphonic music written by Negro musicians.

Black Dispatch

3-7-40

"Such artists as Jean Stor, Florence B. Price, William Dawson and many others specializing in symphonic works, find it difficult to have their music played by creditable orchestras of the other race," said Mrs. Dawson. "Also there is little chance for a Negro instrumentalist interested in more serious music to find a place for himself in the symphonic world."

Okla City Okla.

The National Association of Negro Musicians, seeking funds for a symphonic organization, have asked churches for a special offering on March 31 to give impetus to the National Scholarship fund for this purpose.

MUSIC- 1940

# Negro Musicians Produce Beautiful New Recordings

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**By Milton Howard**

A radio listener the other day would have noticed that a special emphasis was being given to what the announcers called "the development of American music." I listened for two hours to music being ground out by the composers of the Eastman School of Music and their guide, Mr. Hanson.

I then listened to another program of "American music" in which quilting parties of the 18th century were celebrated by a group of young American singers ardently pretending that they were experiencing the emotions of the generation that lived here during the days of the thirteen original colonies.

After the stupefying sterility of the recognized musical "set" (the Howard Hansons, the Walter Damrosches, Roy Harrises) and the prettiness of antique folk-song cult, one turns with pleasure to the music of Mr. Pete Johnson, pianist; Mr. Ulysses Livingston, guitar, and their bass player, Mr. Abe Bolar as they are recorded by the Blue Note Records Company on three new 12-inch double surfaces.

### *The Music of Pete Johnson*

Mr. Johnson is fairly widely known as one of the three Negro pianists who have been producing genuine "blues" music in the "boogie-woogie style," and who have now been taken up as a semi-commercial, semi-snobbish stunt under the insulting label of the 'boogie-woogie boys."

If the listener can rid his mind of the contemporary cultism over the subject and listen to these records as the expression of the most significant music being made in America today, he will hear marvellous things. "You Don't Know My Mind" and "Kansas City Blues' are both exquisitely plaintive. Livingston on the guitar is a "find" of the Blue Note Records. His powers of improvisation, rooted deeply in the "blues" of a people's suffering are irresistable.

Mr. Johnson's playing has given rise to a discussion as to whether his style represents a "Kansa

style" differentiated from the "Chicago style." There is a noticeable difference in certain technical matters. "The Barrelhouse Breakdown" is a vigorous achievement of a different order from what Mr. Johnson's peers in "boogie-woogie" playing, Mr. Meade Lewis and Albert Ammons, have done. In the "Some Day Blues" and the "Vine Street Bustle" the same unfettered feeling is heard.

The critical assimilation of these achievements of contemporary Negro music is work largely undone. When one recalls that under present conditions of jimcrowism, commercialism, snobbism, and sheer misunderstanding, such musical creativeness as is to be heard in these recordings, might easily have been lost forever, the student will eagerly add these to his collection

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# SONG ON LYNCHING ON STADIUM LIST

Times

## Ballad by Katherine G. Chapin to Be Given by White and Negro Chorus June 24

5-29-40

The first performance of a ballad for white and Negro chorus, orchestra, contralto soloist and narrator by William Grant Still, who has composed a musical setting to the poem of Katherine Garrison Chapin, will be presented at the Lewisohn Stadium on Monday evening, June 24, the Stadium concerts committee announced yesterday.

The new work is called "And They Lynched Him on a Tree." A chorus of fifty voices from the Schola Cantorum, trained by Hugh Ross, and a similar Negro group, the Wen Talbert Choir, will assist the Philharmonic-Symphony Orchestra in the performance of the score. Artur Rodzinski will conduct.

On the same program Paul Robeson, the American baritone, will appear as soloist. He will be heard in "Ballad for Americans," music by Earl Robinson and text by John Latouche. The Schola Cantorum ensemble will appear with Mr. Robeson in this work. Mr. Robeson has sung "Ballad for Americans" on the radio, but not in public concert.

Mr. Robeson will also sing an aria with orchestra and a group of spirituals with piano accompaniment.

### Composer's Most Recent Work

"And They Lynched Him on a Tree" is Mr. Still's most recent work. The Negro composer, who is living in Hollywood, has written "Afro-American" Symphony, "Lenox Avenue," a symphony in G minor; a Haitian opera called "Troubled Island"; the symphonic poem, "Dismal Swamp," and the theme music for the New York World's Fair. He received the Guggenheim Fellowship twice and a Rosenwald Fellowship has been awarded to him.

Miss Chapin, who is the wife of United States Solicitor General Francis Biddle, is a poet whose books include "Outside the World" and "Time Has No Shadow." Her "Lament for the Stolen," a dirge for the mother of a child who has been stolen and killed, was set to music by Harl McDonald, and was performed by the Philadelphia Orchestra under Eugene Ormandy on Dec. 30 and 31, 1938.

"'And They Lynched Him on a Tree'," Miss Chapin says, "is not a propaganda poem. Nor is it a problem poen in the sense of propounding a social condition. Rather is it a human document sung in the rhythmic expression of poetry through music and thence to the hearts of people. It is the heart, the intelligence, that overcomes and eliminates intolerance and the blow of intolerance upon the land."

### Story of the Ballad

The story is as follows:

"It is night. In a clearing by the roadside among the turpentine pines, lit by the headlights from parked cars, a Negro has just been lynched. The white crowd who hanged him, and those who watched, are breaking up now, going home. They sing together, get into their cars and drive away. Darkness falls on the road and the woods. Then slowly the Negroes come out from hiding to find the body of their friend.

"Among them is the mother of the man who was hanged. In darkness they grope for the tree; when they find it, the mother sings her dirge. The Negro chorus joins her and they retell the story of the man's life and rehearse the tragedy. She is humble and broken, but, as they all sing together, white voices joining the Negroes', the song becomes strong in its impartial protest against mob lawlessness and pleads for a new tolerance to wipe this shadow of injustice off the land."

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# Earl (Father) Hines Pa to Many Famous Songs

Afro-American 6-1-40

NEW YORK—In addition to being a bandleader, an arranger, and the piano player who has set the style for most of the leading orchestras today, Earl Hines is a composer of note as well.

His familiar signature, "Deep Forest," made famous by his nightly broadcasts from the Grand Terrace in Chicago, his headquarters when he isn't on the road, is one of his compositions, as are many of his records.

Among the vocal and instrumental specialties whose parent is Father Hines, are:

"You Can Depend on Me," "Rock 'n' Rye," "Think of Me Thinking of You," "Take It Easy," "Rosetta," "Cavernism," "A Monday Date," "Grand Terrace Stomp," and "Grand Terrace Shuffle," "I'm Through from Now On," "XYZ," and "Inspiration."

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# Lillian Evanti to Make South American Tour

WASHINGTON.

Lillian Evanti, operatic international star and concert artist, will sail for South America as a goodwill ambassador the end of this month on the S.S. Brazil.

The tour will take her down the East Coast and up the West Coast, flying over the Andes Mountains. She will visit Brazil, Uraguay, Argentina, Chile, Peru, Ecuador, Columbia, Panama and Cuba.

She will be heard in a farewell concert before sailing for South America at the Asbury ME Church, Washington, on May 27.

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# Dorothy Maynor Sings at Mich. U. May Festival

**By Staff Correspondent**

ANN ARBOR, Mich. — Dorothy Maynor, soprano, thrilled some 5,000 persons here in Hill Auditorium on the campus of the University of Michigan, when she appeared in connection with the school's second May Festival Concert on Thursday evening.

Accompanied by the Philadelphia Symphony Orchestra, Miss Maynor sang Handel's "O Sleep, Why Dost Thou Leave Me?" from "Semele" and followed it with von Weber's "Leise, Leise," from "Der Freischutz."

After the singing of her last scheduled number, "Depuis le jour," from "Louise," by Charpentier, the audience applauded for five minutes straight.

Miss Maynor sang "Ave Maria," and "Were You There?" as encores.

# Jarboro, Duncan, Glee Club Thrill White House Guests

## Were Invited To Concert By Mrs. Roosevelt

Daily World
5-27-40
Atlanta, Ga.

WASHINGTON—(ANP)— White House guests numbering 56 were thrilled Monday night by the magnificent voice of Caterina Jarboro, who sang in response to an invitation from Mrs. Roosevelt on the same program with the Howard University Glee club and Todd Duncan of "Porgy and Bess" fame.

When Miss Jarboro sang the aria from "Iphigene," admiration of her fine voice and excellent training were visible from the guests who included such well known figure as Hans Kindler, conductor of the Washington symphony.

It is said that Maestro Kindler sat on the edge of his chair during the whole performance and after Miss Jarboro had completed the four numbers in her program, a staff member of the White House congratulated her and told her that this was one of the best concerts presented at the White House.

Also on the program was a white harpist from the deep south, who came over and congratulated Miss Jarboro on her fine work.

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## Marian Anderson To Appear Here

Advertiser
6-5-40
Mont. Ala.

Marian Anderson, famous negro singer, will be heard in concert at the city auditorium here the night of Sept. 19, it was announced yesterday by city officials. This will be her initial concert in the South, although she has sung in many other parts of the country and in foreign lands.

Mrs. Franklin D. Roosevelt had her quarrel with the Daughters of the American Revolution because the patriotic organization refused to permit Marian Anderson to sing in its hall in Washington. Later, the noted singer visited Washington and was heard by many thousands in an outdoor concert.

She is being brought to Montgomery by a group of leading negro citizens of this city and Tuskegee.

It was also announced that the "Wings Over Jordan" chorus of negroes will sing at the auditorium sometime next month.

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## TWO RADIO CHAINS BAN SONG SATIRIZING WPA

Music

### *Called in 'Bad Taste,' It Tells of Sleep and Time-Wasting*

Times
6-12-40
N.Y.

A new song, entitled "WPA," which purports to describe in swing-tune lyrics certain advantages of working for the Work Projects Administration has been banned by two national radio networks for reasons of bad taste, it was disclosed yesterday.

Described as a "song novelty," and written by Jesse Stone, Negro song writer, the work makes slangy references to sleep, and to passing away the time. Although the broadcasting companies will have nothing to do with it, one phonograph concern has made three separate recordings of the song, and another has made one.

The National Broadcasting Company has banned it officially because of "bad taste," according to an official. The Columbia Broadcasting System has not formally blacklisted it, but an official said that "we will not broadcast it."

"We have 2,000,000 in our repertory," he said, "so why should we use this one? The jokes are all five years old, and we have had no request from a client to use the song."

Elliott Shapiro of the song publishing firm of Shapiro, Bernstein & Co., which published "WPA," said yesterday that he knew of no restrictions on the song.

"All we know," he said, "is that it has been called 'great American folklore.'"

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## Lynch Ballad Set To Music By Still

Enterprise
6/27/40
Seattle Wash.

New York—"And They Lynched Him On A Tree," a poem by Katherine Garrison Chapin, wife of United States Solicitor General Francis Biddle, which has been set to music by William Grant Still will be heard for the first time when a Negro and white choral group sings it at Lewisohn Stadium here June 24.

Paul Robeson, famous baritone, will also be heard on the same program as a soloist in "Ballad for Americans."

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# ★★ STAR DUST ★★

### BY EDGAR T. ROUZEAU

## A Poem On Lynching Set To Music

Amsterdam News
6/22/40
N.Y.

It is an ill wind indeed that doesn't blow someone good. Who hasn't dreamt, for example, that Germany's Adolph Hitler would someday be of some service to the American Negro? I allow that this sounds fantastic, but I am at a loss for a better explanation as to just why the American public has decided overnight to accept the Negro problem as a suitable source of entertainment values.

The latest surprise arrived in my mail a few mornings ago. It was an announcement that Lewisohn Stadium, scene of New York's great outdoor concerts, would be the scene of the premiere on June 24 of an American opera based on a lynching.

Coming from Lewisohn Stadium, that's big news. Maybe you haven't noticed the signs, but I think I can prove that New York is now the music center of the world and that Lewisohn Stadium has inherited the glory and effulgence that once belonged to the German outdoor music festivals, and close behind the Lewisohn concerts are the Berkshire festivals at Lenox, Mass., where Dorothy Maynor was discovered.

Until the death of George Gershwin, famous composer, the white sponsors would not even consider a Negro as a soloist at Lewisohn Stadium. But when they decided to arrange a memorial concert for Mr. Gershwin, they had to let down the barriers because most of his best works had been sung by Negroes in Broadway musicals.

Ann Wiggins Brown (now Mrs. Petit) was favored on that occasion, but because the program was something special the music critics refused to give her credit as a Lewisohn Stadium soloist. When Marian Anderson won a stadium audition for young American singers and was rewarded with an appearance as a soloist, the critics smiled indulgently and didn't say much about it.

The change in sentiment was first noticed when Hitler staged his pogrom against the Jews. Since the Jews have everything sewed up in New York, they were able to work up a lot of sentiment against oppressed minorities. They couldn't very well leave the Negro out, and at two or three of their forums in Carnegie Hall our own Walter White, of the staff of the NAACP, was invited to speak. Mr. White did not bite his tongue in pointing to the oppression of the Negro minority in this country, and from that time on your observer has been noticing a subtle change.

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Atlanta, Ga. Constitution
October 24, 1940

## Roland Hayes, Tenor, To Sing Here Tonight

### Worked Way From Georgia Farm to Musical Heights.

Roland Hayes, Negro tenor and generally considered one of the greatest, will sing in concert at 8:30 o'clock tonight at the Wheat Street Baptist church.

From the life of a barefoot boy guiding a bullock-drawn plow on a Georgia farm of his widowed, slave-born mother, Roland Hayes has toiled his way to the heights of world-wide musical fame. He worked at odd jobs to support himself and family while giving concerts on the side.

Finally, after many setbacks, Hayes triumphed in recital in Boston's Symphony Hall. From that time, he has been a living chapter in musical history, having toured Europe and America, once giving a "command performance" before the late King George V, of England. He holds the degree of doctor of music from the Ohio Wesleyan University.

Hayes has two activities which he calls his hobbies. One is African music, which he is studying with absorption, hoping to make its meaning clear to his concert audiences one day. The other is a tract of Georgia land which lies inactive at the moment. He bought it some years ago with the idea of using it as the location for a school and cultural center for the Negro people.

Besides appearances on the concert stage, Hayes has made many Victor records and many radio concerts.

MUSIC 1940

# CHILD COMPOSER, 8, IS HONORED AT FAIR

## Girl Pianist Gives 2 Recitals on Day Especially Set Aside in Tribute to Her

## PLAYS THE CLASSICS ALSO

## Gibson Greets Miss Treasure Island—Railroads on Parade Marks 100th Pageant

**By MILTON BRACKER**

A little girl with five gardenias in her hair had her day at the Fair yesterday, and with tiny flying fingers beat out some rhythms that even the World of Tomorrow had never heard before.

She was Philippa Duke Schuyler, a Negro, who will not be 9 until Aug. 2, but who has been a pianist and composer for nearly six years, as well as something of an artist, dancer, student of public affairs and prodigy in general.

N.Y. Times

Philippa had scored such consistent hits with people like Deems Taylor, Mayor La Guardia and the flock of interviewers who have visited her since she was 3, that the Fair announced on May 24 that yesterday would be dedicated to her. She thus slipped lightly into the category of some of the nation's best-known personalities. And after all, as one enthusiast pointed out at the first of her two concerts yesterday in the Little Theatre of the Hall of Science and Education, the King and Queen of England "only rated one day" last year.

In general, it was a quiet day at the Fair, with the most excitement provided by the savage squall which hit the grounds at almost the exact moment Philippa was making her afternoon appearance. Snug in the little theatre, she kept to the keys oblivious to the mutter of thunder and crackle of lightning outside.

The weather turned fine immediately after the storm, with the result that as far as attendance it was the second-best Wednesday of the season. The paid total was 68,415 at 9 P. M. Last Wednesday, June 12, the final figure was 76,659. The next-best previous Wednesday was 55,039 on May 29.

**A VETERAN COMPOSER AT THE AGE OF 8**

Philippa Schuyler as she gave a concert of her own compositions yesterday at the World's Fair.

Times Wide World

### Changes Into Trailing Gown

Philippa arrived with her parents, George S. and Josephine Schuyler. The lustrous-eyed youngster wore a Summery white dress and bonnet. For her concert, however, she changed into a trailing empire gown of pale green lace. A sixth gardenia was fastened to the high bodice.

The morning audience was largely school children out to take advantage of the usual 10-cent Wednesday. Philippa's white slippers carried her silently across the stage a few minutes after 11. She curtsied twice, sat down almost precariously near the edge of the bench, and began to play.

She played Bach, Daquin, Heller, Schumann, Liadow, Ibert and Rimsky-Korsakoff's difficult "Flight of the Bumble Bee." Then she took a rest, returned with a bow instead of a curtsey, and announced in a very small but entirely confident voice, "Now I shall play some of my own compositions."

First came "The Goldfish," which Philippa made up when she was 4, then "The Jolly Pig," two years more recently. Then came the "Cockroach Ballet," which Philippa explained this way:

"The little roaches are feasting in somebody's kitchen when the human beings surprise them and there is tragedy. The humans go away in triumph thinking they have killed every little cockroach. But one little roach peeps out and another and another. Because cockroaches will go on forever ——." She seemed about to turn to the piano, then added as an afterthought, "unfortunately."

Her swift-moving arms made a dancing shadow pattern on her lacy skirt as she tapped out the story of the cockroaches, then a couple of "nature stories," and her "Arabian Nights Suite." She wound up with "Manhattan Silhouettes," her impressions of the circus, Spanish Harlem, the WPA and the World's Fair. In the latter, the familiar "Boys and Girls Together" of the Greyhound bus horns was a dominant theme. Philippa said later the Russian Pavilion was somewhere in the piece too, because she'd composed it last year.

After the final bow, another little girl, Marline Pigart, 7, of 930 St. Nicholas Avenue, walked up with a bunch of peonies bigger than Philippa. The pianist gratefully tossed off an encore or two, then ran to her mother and teacher, Pauline Apanowitz.

The seventy-one-pound heroine of the performance granted a somewhat fidgety interview as mother and teacher began changing her shoes, getting them wrong way the first time. She said she thought her first composition (she has more than sixty now) was "two little rabbits sitting in the sun, having their breakfast, fun, fun, fun."

Mrs. Schuyler told of her daughter's astonishing school record, her inexhaustible energy, and her passion for newspapers. Philippa reappeared at this point, cooler in her white outfit again. Did she really read the papers so much? She did. Then perhaps she had an opinion on the war.

The little girl hesitated a split second. "I hate to say it," she said, with the gravity of a statesman, "but I think the Allies are cooked."

For the second performance, attended largely by adults, the Fair provided a microphone to reinforce Philippa's wan announcements. She used it bravely, even when once it developed a mysterious squeal.

During the morning Harvey D. Gibson, chairman of the Fair board, received Melba Rae Toombs, alias Miss Treasure Island, who will be stationed at the Elgin Time Observatory. Mr. Gibson and Miss Toombs, otherwise known as the beauty-and-brains girl, had met previously at the Golden Gate International Exposition in San Francisco.

Railroads on Parade marked its hundredth performance of the season with the regular 3:30 show.

The movie "Land of Liberty," which has been shown three times daily at the Federal Building and which depicts the growth of the United States since colonial days, will be exhibited in public schools throughout the nation when the Fair closes.

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# Singer Picked by Mae West Gets Audition

SEP 14 1940

Afro American
Baltimore Md

ASBURY PARK, N.J.—If the expressed opinion of music critics here is a criteria, Charles Younger, young baritone from Kingwood, W.Va., will become one of the foremost singers in the country.

Sojourning at the seashore for the summer, Younger has appeared in several informal recitals and at private gatherings. His rich, mellow voice has been pleasingly received.

He is studying at the Ellsworth Conservatory of Music, Iowa Falls, Iowa, but will not return West until after an audition with the Columbia Broadcasting Company. He has achieved some success in the movie, having been selected by Mae West to sing several selections in a picture which has not yet been released.

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# Robeson Breaks Records

Westport, Me.—(CNA)—Paul Robeson, internationally famous actor-singer, broke all records for attendance here at the Country Playhouse Theatre, in a revival of "Emperor Jones." It was the first time in the history of the Country Playhouse that a play starring a Negro had been staged in the theatre.

Robeson, fresh from a record-breaking performance in the vast Hollywood Bowl, said he would "by all means" attend the Peace Mobilization Conference in Chicago on August 31. Meantime, he palns to continue in "Emperor Jones" during its engagement at the McCarter Theatre, Princetown, N. J.

In Hollywood, although a handful of war-mongering reactionaries protested against Robeson's appearance in California because of his outspoken stand for peace and democracy the people turned out to hear him in such great numbers that hundreds had to be turned away.

# Robeson Applauded for Twenty Minutes; Lights Doused

Afro American
7/6/40
Baltimore, Md.

By E. ROUZEAU

NEW YORK—Thunderous applause and the whistling obligatos of 1400 music lovers in Lewisohn Stadium on Tuesday, attested to the unwaning popularity of Paul Robeson as a singer, to the enthusiasm for Louise Burge, new contralto star, and to the success of the lynching ballad, "And They Lynched Him on a Tree."

Another feature of the program was the premiere of Roy Harris's "Challenge, 1940," and other numbers were the "Largo" from Dvorak's "New World Symphony, Jaromir Weinberger's "Under the Spreading Chestnut Tree."

If the concert had been staged indoors, it could be written that Miss Burge received five curtain calls, for she had to appear that many times in answer to insistent applause.

**As for Robeson, they were still applauding twenty minutes after he had rendered the last notes of "Ole Man River," and the management was finally forced to douse the lights.**

The lynching ballad, for double chorus, contralto solo and orchestra, employed the Philharmonic Symphony under Conductor Arthur Rodzinski, a fifty-voice white chorus, from the Schola Cantorum and the Wen Talbert Choir with forty-five singers.

The ballad tells the story of a lynching, the white singers representing the white mob. With the deed perpetrated, the relatives and friends of the victim, represented by the Wen Talbert Choir and the contralto soloist in the role of the grief-stricken mother, appear on the scene.

Miss Burge's rich contralto, coursing through the huge stadium as she recounted the birth of her wayward son, his immense capacity for enjoying life, and the false justice that had brought him to his fate, had the audience electrified.

Critics said that she sang her solos richly and expressively, and pronounced her a find, commending her for musicianship and emotional depth and for a voice of warmth and amplitude.

**"Mr. Still has written with utter simplicity and with deep feeling. He has used the orchestra to paint in the atmosphere of the evening. A few harsh cruel chords evoke the brutal crowd. The music achieves its greatest eloquence in the pages devoted to the colored men and women and especially to the solo sung by the boy's mother," said the Times.**

Mr. Robeson, who was the featured soloist of the evening, sang Earl Robinson's "Ballad for Americans", (words by John Latouche), three spirituals, "Water Boy," "Sometimes I Feel Like a Motherless Child," "Scandalize Mah Name," and a new orchestration of Jerome Kern's "Ole Man River," by Conductor Mark Warnow.

Mr. Warnow directed the symphony for both the ballad and the Kern opus.

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# 8-Year-Old Piano Genius

Daily World
9/18/40
Atlanta, Ga.

CINCINNATI, Ohio—(SNS)—

The Progressive Club of Bethel Baptist church brought to Cincinnati, the honored little Miss Philippa Duke Schuyler, who gave a recital in Wilson Auditorium, University of Cincinnati.

The recital was held Friday, June 28, at 8:30 p. m.

Little Miss Schuyler wore evening wear. Miss Schuyler swept the audience off its feet with her appearance and her music.

She playeo several selections using only her memory. She didn't have any sheet music to go by and she more or less went by the program to the letter.

Some of her selections wer: J. S Bach, Two Part Invention No. 1 Carl Manuel Bach, Solfegietto Dauquin, The Coo Coo.

---

# *Negro Composers Are Exploited*

Amsterdam News
10/27/40
New York

WHITE PRODUCERS of motion pictures pay thousands of dollars for songs and stories used in their productions, even such titles as "If I Had My Way," etc. bring large financial returns to the authors, yet it is surprising that companies producing pictures for Negro consumption with the intention of cashing in on thousands of dollars from Negro audiences, persist in using subterfuge and evasion for paying even nominal sums to Negro writers.

*It seems to be the current fad among publishers and producers to gyp the Negro writer. It is surprising how they take advantage of Negro talent. The writers of "Hold Tight," the popular song hit, had to take their case to court to get their just reward. Many songs pay no royalties to their Negro writers simply because the authors and composers were taken advantage of in contracts by "ifs and ands and buts."*

To cite an instance, Neil Lawrence, a well known writer, went to see "Double Deal" at the Regent theatre in Brooklyn and was surprised to see and hear his song, "Jitterbugs Cuttin' Rugs" danced to and sung throughout the picture. Lawrence went to the offices of Goldberg & Port, Argus Pictures, International Road Shows, a combine of producers located at 44th street and Ninth avenue, and tried to get some consideration for the use of his song. He said he was ridiculed and laughed out of the offices. Said Lawrence:

*"The brothers, Bert and Jack Goldberg absolutely refused to consider this matter. Finally I had to obtain the services of Clarence Steinberg, copywright lawyers to file suit against them.*

"These same Goldbergs," he went on, "have made thousands of dollars in the last 20 years in their dealings with Negro performers and shows, at one time managing the great Mamie Smith. How can they expect us to patronize their productions while they do like the rest and try to take all and give us nothing in return? Why can't the Negro writer be paid for his efforts?"

---

CARNEGIE HALL | SUNDAY EVG., at 8:45, OCT. 6
Triumphant Return of the Great Negro Singer—PAUL

ROBESON

Times
SEP 15 1940
New York

Lawrence Brown *at the Piano.*
Tickets Now at Box Office
*(Steinway)*
Clara Rockmore, Theremin Soloist
Mgt. Metropolitan Musical Bureau

---

S. HUROK *presents*

CARNEGIE HALL
First New York Concert this Season
TONIGHT at 8:30

MARIAN ANDERSON

FRANZ RUPP at the Steinway
SEATS NOW

---

CARNEGIE HALL
OCT 20 1940
THIS FRIDAY EVENING

*First Carnegie Hall Concert This Season*

New York ARTUR Times

RUBINSTEIN

*All Chopin Program*

SEATS NOW AT BOX OFFICE
*(Steinway)*

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# Marian Anderson to Sing at Benefit for Day Nurseries

OCT 28 1940

New York Post
New York, N.Y.

Mrs. Frederick P. Koppel will give a tea tomorrow afternoon, Oct. 29, at her home, 121 Madison Avenue, for the members of the Committee on Boxes for the benefit concert by Marian Anderson on December 1st at Carnegie Hall. The concert has been taken over by the National Association of Day Nurseries and the proceeds will bo to the association's widespread work for day nurseries throughout the country.

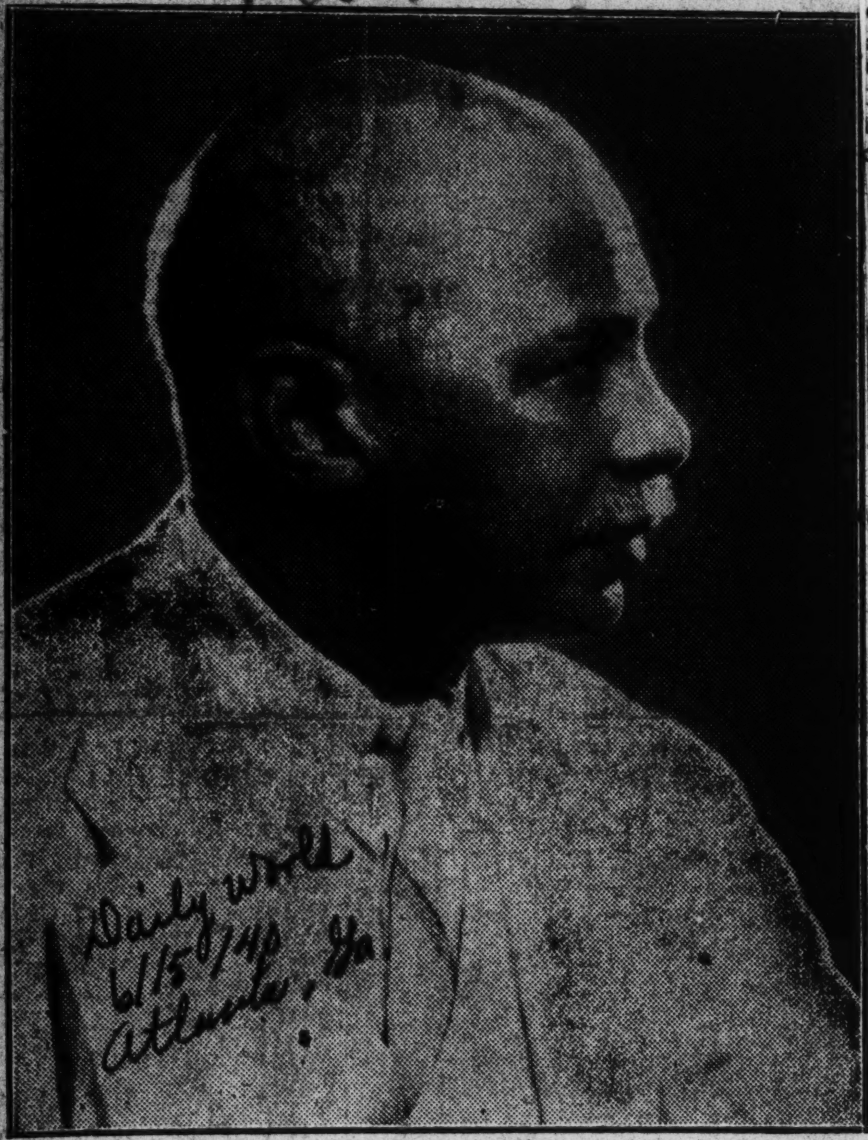
Serving with Mrs. Koppel on her committee and expected at the tea are: Mrs. E. Graham Lewis, Mrs. S. R. Guggenheim, Mrs. Broderick Haskell, Mrs. Melvin E. Sawin and Mrs. Ernest Frederick Eidlitz, president of the National Association of Day Nurseries.

Mrs. Donald S. Straiem, chairman of the concert committee on tickets, will be at the tea. Other members of her committee who will attend are: Mrs. Witherbee Black, Jr., Mrs. J. Horton Ijams, Mrs. John Rutherford, Mrs. Kenneth F. Simpson, Mrs. eGorge W. Whiteside and Mrs. Emerson Whithorne.

Teh National Association of Day Nurseries is a voluntary association of day nurseries is a voluntary association of day nurseries through the country which seeks to raise standards and provides information and advice regarding the care of thousands of children who daily attend day nurseries. Tickets and boxes for the concert may be had at the association's headquarters, 122 East 22d St., Gramercy 5-3310.

# Broadcast To Honor Him

Music



Daily World
6/5/40
Atlanta, Ga.

**W. C. Handy famed "Daddy of the Blues," has been selected by the National Broadcasting Company as the honoree in a special program to be broadcast coast-to-coas. Sunday afternoon, June 16. This candid snap of the composer was made at his desk in his Broadway office. . .**

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# Program To Be Heard June 16

Music

Daily World
6/15/40
Atlanta, Ga.

NEW YORK—(Foto Features)—The National Broadcasting Company and its associated stations will give an all-W. C. Handy program Sunday, June 16th, in honor of the celebrated composer and music publisher. The program will be presented by the Chamber Music Society of Lower Basin Street at 4:30 P.M. EDST and will be broadcast over the NBC-Blue network.

This all-Handy program is direct result of the thousands of letters written to the National Broadcasting Company requesting the appearance of Mr. Handy on the Chamber Music Society of Lower Basin Street program, a substaining feture of NBS. also the sponsoring of the program marks the first time in the history of NBC a program was given comprising entirely of the works of a Negro with the composer being present

Mr. Handy will appear throughout the broadcast as guest commontator, and also as guest soloist and guest trumpeter.

"His appearance as trio," explained one of the producers "makes it a red letter day in the history of the NBC Network."

The program will consist of eight of Mr. Handy's numbers. "St. Louis Blues," "Memphis Blues," "Beale Street Blues," "Loveless Love," "Aunt Hagar's Children," "Yellow Dog Blues," "Sounding Brass and Tinkling Cymbols,' and "H'ist The Window, Noah." During the intervals Mr. Handy will give the brief story behind each selection—what inspired him to write each.

Featuring on the program with Mr. Handy will be Henry Levino, director of the "Dixieland Octet," Dinah Shore and Dr. Frank Black NBC music director.

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# Philippa Schuyler Day at N. Y. Fair

Call
6/14/40
Kansas City, Mo.

NEW YORK.— (ANP) —Philippa Schuyler, 8-year-old pianist-composer, this week became the first Negro girl to be honored by having a day at the New York World's Fair named for her. On Philippa Schuyler Day, June 19, the youthful musician will play two programs of classics and her own compositions at the Fair's "Little Theatre" off Rainbow avenue.

The first program in the morning will be a special performance for the 5th and 6th grade pupils of Harlem schools. An afternoon recital will be played for adults and children. Bill "Bojangles" Robinson is the only other colored person similarly honored by the World's Fair. Mr. Robinson made a special appearance on "his" day last year.

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# NBC To Honor W. C. Handy With An All-Handy Program On Sndav

Age
6/15/40
New York, N.Y.

The National Broadcasting Company and its associated stations will give an all-W. C. Handy program Sunday, June 16, in honor of the celebrated composer and music publisher. The progam will be pesented by the Chamber Music Society of Lower Basin Street at 4.30 p. m. EDST and will be broadcast over the NBC-Blue network.

This all-Handy program is a direct result of the thousands of letters written to the National Broadcasting Company requesting the appearance of Mr. Handy on the Chamber Music Society of Lower Basin Street program, a sustaining feature of NBC. Also, the sponsoring of the program marks the first time in the history of NBC a program was given comprising entirely of the works of a Negro with the composer being present.

Mr. Handy will appear throughout the broadcast as guest commentator, and also as guest soloist and guest trumpeter.

"His appearance as guest," explained one of the producers, "makes it a red letter day in the history of the NBC network."

The program will consist of eight of Mr. Handy's numbers. "St. Louis Blues," "Memphis Blues," "Beale Street Blues," "Loveless Love," "Aunt Hagar's Children," "Yellow Dog Blues," "Sounding Brass and Tinkling Cymbals," and "H'ist The Window Noah." During the intervals Mr Handy will give the brief story behind each selection—what inspired him to write each.

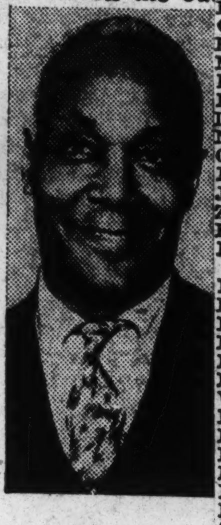
Featuring on the program with Mr. Handy will be Henry Levine director of the "Dixieland Octet," Dinah Shore and Dr. Frank Black, NBC music director.

# Vesper Concert Series Opens in Forests Today

6-16-40

[MAP ON PAGE 2.]

An hour of choral singing at each of three forest preserves on the outskirts of Chicago this afternoon will mark the beginning of the third consecutive series of outdoor concerts sponsored by the county board of commissioners and THE CHICAGO TRIBUNE. As in the previous two years, there will be seven Sunday programs, the last on July 28.



J. Wesley Jones.

The locations where singing will take place and the choral groups that will sing there this afternoon at 5 o'clock are as follows: Dan Ryan woods, Western avenue and 87th street, Metropolitan Church choir, directed by J. Wesley Jones; Thatcher woods in River Forest, Grieg Male chorus, directed by Peter Olson; Caldwell woods, Milwaukee and Devon avenues, St. Sebastian's choir, directed by the Rev. Joseph P. O'Donnell.

At last year's seven programs it was estimated that 100,000 persons listened, after having picnicked and played games, read, or just rested in the shade. The forest preserve district will again supply benches accommodating several hundred persons at each of the locations. The programs are mainly drawn from hymns and home melodies.

### In Dan Ryan Woods.

The Metropolitan Church choir, which will sing in Dan Ryan woods, consists of 30 men and 70 women. It is recognized as one of the foremost Negro spiritual choruses in the country.

The choir has chosen for its program the following songs [where no composer is given, the song is a traditional Negro spiritual]: "In the Hollow of His Hand," "In That Great Gittin' Up Morning," "Ride On, Jesus," "Great Camp Meeting in the Promised Land," "When the Saints Go Marching In," "Couldn't Hear Nobody Pray."

"America" [Carey], "God Bless America" [Berlin], "Old Folks at Home" [Foster], "I'll Take You Home Again, Kathleen" [Grey], "'Tis Me, O Lord," "Been 'Buked and Scorned," "Trying to Make Heaven My Home."

"O, Southland" [Johnson], "Swing Low, Sweet Chariot," "Do, Lord, Remember," "Gonna Ride in the Chariot," and "The Star Spangled Banner" [Key].

Lowell Derrick is accompanist for the choir. The members are:

**SOPRANOS.**

Marian Anderson
Rachel Anderson
Mabel Bell
Clara Bolton
Julia Boswell
Alyce Brown
Bernice Coleman
Lydia Cross
Callie Davis
R. E. Dickerson
Mamie Griffin
Blanche E. Hardison
Rebecca Hill
Lucy Jefferson
Nina Johnson
Georgia D. Jones
Myrtle Jones
Julia Jordan
Zelma Jordan
Katie Mason
Fannie McCurdy
Susie McDonald
Lizzie McKay
Pearl McKinzie
Elizabeth Moore
Esther Moseley
Daisy O'Toole
Corine Payton
Melrene Rhinehart
Ollie T. Rhodes
Esther Samples
Norma Sewell
Mary Scott
Iteska Smith
Ida Terrell
Pearl Wallace
Jeannette Williams
Mamie Williams
Rose Wilson
Rosalyn Wimberly
Elmira Wurnum

**CONTRALTOS.**

Mattie Arnold
Mabel Barrett
Marcella Berry
Magnolia Butts
Bennie Carter
Lulu Cayce
Willie Clendening
Ella Davis
Lena Emerson
Edna Griffin
Louise Griffin
Martha Graine
Mamie Gunnells
Sara Johnson
Willie Jones
Gaynelle Lillard
Myrtle McGruder
Essie Moore
Henriette Norrington
Marie O'Neil
Pearl Roberts
Mary Robinson
Mary Sherrod
Katye Smith
Lucille Ware
Jennie Whitner
Johnella Williams

**TENORS.**

C. V. Blackman
Courtney Burress
Willard S. Cayce
J. A. Dammon
Foster Delaware
George Geiger
Ralph Griffin
Robert Jones
Halbert Landers
John Landers
T. A. Moore
Joseph Morrison
Thomas Rhinehart
Eddie Smith
Arthur Statem
William R. Slappey
Daniel Williams
Herman Williamson

**BASSES.**

Carey Bell
William Bozeman
George E. Brooks
Edward Dudley
Richard Duncan
Willis Gibbs
C. Wilbur Hardison
John Harrison
Berry Hubbard
John McDonald
H. Milligan
R. F. O'Toole
Lionel Page
Joel Peppers
A. R. Phillips
Jefferson Ware

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# Paul Robeson to Sing Famous 'Ballad' June 24

Cult

NEW YORK.—(CNA)—The premiere of a ballad poem for Negro and white orchestra, contralto soloist and narrator called "And They Lynched Him on a Tree," by William Grant Still to the poem of Katherine Garrison Chapin is announced by the Stadium Concerts committee, this city, for Monday evening, June 24, under the direction of Artur Rodzinski.

Of equal importance that evening will be the appearance of Paul Robeson as soloist in the stirring modern American cantata by John Latouche and Earl Robinson, "Ballad for Americans," which since its introduction by Mr. Robeson on the Columbia Broadcasting System's "Pursuit of Happiness" program last November has aroused unprecedented interest. This will be the first time Mr Robeson will sing it with a chorus in public. The famous baritone will also be heard in an aria with orchestra and a group of spirituals with piano accompaniment.

A chorus of 50 voices from the Wen Talbert choir, and a similar white group from the Schola Cantorum, will assist the Philharmonic Symphony orchestra in the performance of "And They Lynched Him on a Tree." The Schola ensemble will also be used in "Ballard for Americans."

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# MEMBERS OF ANDY KIRK'S BAND WRITE MORE PER MAN THAN ANY OTHER ORCHESTRA

NEW YORK.—The fact that Kansas City, Mo., has given to the Kingdom of Swing more big-name folk than any other city in the world was given further substantiation this week when Ted Yates, New York columnist, dug up facts to prove that Andy Kirk's orchestra has more composers than any other group its size in the world.

Cult

5-31-40

Music publishers records have it that Mary Lou Williams is Andy's top arranger, and has 20 tunes to her credit. Other members of the band have succumbed to the yen to scribble and have penned many popular melodies.

Mary Lou is the writer of "Bearcat Shuffle," "Cloudy," "Orkey," (with Andy), "Froggy Bottom" (with Andy and John Williams, her husband and Andy's ex-saxaphonist), "Git," "In the Groove" (with Dick Wilson, Kirk saxaphonist), "I Went to a Gypsy," "Lotta Sax Apleal" (with John Williams), "Steppin' Pretty," "Walkin' and Swinging," "Mary's Idea," "Ghost of Love." "Toadie Toddle," "Messa Stomp," and "Close to Five" (with Andy Kirk).

These have all been recorded on Decca by Andy Kirk and the "Clouds of Joy," and her composition "Roll 'Em," especially written for Benny Goodman, has been recorded on Victor by the Goodman band.

### Biggest Hit of 1936

"Until the Real Thing Comes Along," which the Andy Kirk band was first to record and first to play, was written by Lawrence Freeman, at that time with the Clouds of Joy, and it was made into 1936's biggest hit, number one on the Hit Parade for months, by Mary Lou Williams' remarkable arrangement of it, Andy Kirk's interpretation, and Pha Terrill's extraordinary vocal solo of the number.

It is so strongly identified with the orchestra, as its follow-up tune, "What Will I Tell My Heart," that the band still features it, as a result both of inclination and requests.

Other Andy Kirk specialties written by men in the band include "All the Jive Is Gone," by Earl Thompson, trumpet player; "Why Can't We Do It Again," by Henry Wells, trombonist; "Jump, Jack, Jump," by Bugs Roberts, one of the band's arrangers, and "Guita Blues"

by Floyd Smith, guitarist. The latter also features a sensational guitar solo by Floyd Smith.

Sensatioonal rendition of the band is the vocal arrangement by June Richmond of the tune, "I've Got My Eyes On You." Broadway columnists are rating it four stars.

# Thousands Turned Away at Burleigh's 17th Annual Recital of Spirituals in N. Y.

Harry Thacker Burleigh, noted baritone, whose interpretation of "The Palms" has attracted people from all over the country to St. George's Church in New York on Palm Sunday for more than forty years was featured in the seventeenth annual service of Negro spirituals at St. George's, Sunday.

The service which is devoted entirely to spirituals, was begun sixteen years ago by George W. Kemmer, shortly after he became organist and choirmaster at the church. At the first recital, it was estimated that more than a thousand people were turned away. Since then it has been an important annual event. Last year, when the sixteenth recital marked Mr. Burleigh's forty-fifth anniversary as a member of St. George's choir, a public address system was installed to carry the music to hundreds in Stuyvesant Square in front of the church and the service was repeated later.

Tribune
[illegible]
Washington DC

### Sings Son's Arrangement

Like the 1939 service the program Sunday included arrangements by George W. Kemmer, Harry T. Burleigh and his son, Alston Burleigh, of this city, who shares his father's love for the songs of the race. The son's contribution was an arrangement of "Great Day! de Righteous Marchin'" which followed the processional hymn.

The program included the following spirituals harmonized and arranged by the elder Bulleigh:

"We Are Climbin' Jacob's Ladder"—Mixed voices and junior choir.

"Sometimes I Feel Like a Motherless Child"—Women's voices.

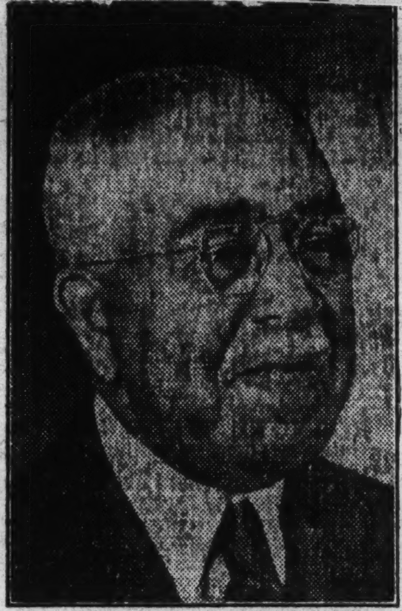
"Didn't My Lord Deliver Daniel?"—Mixed voices.

"Swing Low, Sweet Chariot"—Women's voices and junior choir.

"Walk Together Children"—Junior choir.

"Heav'n, Heav'n"—Male voices, and "Deep River" which Mr. Burleigh, who has arranged more spirituals than any other composer, still considers his favorite.

Nathaniel Dett's "Listen to the Lambs," arranged as an anthem was given by mixed voices and the junior choir. Spirituals harmonized and arranged by the church organist were "You Bettah Min'," "Nobody Knows De Troubie I See," and "Cert'n'y Lord." The recessional was Burleigh's arrangement, "Let Us Cheer the Weary Traveler."



HARRY T. BURLEIGH

Who at 73, is the beloved baritone soloist at St. George's, one of New York's great churches, where he has been a choir member for 46 years. Hundreds of New York's wealthiest families, including the J. Pierpont Morgans, worship at St. George's.

### Subject of Magazine Article

Speaking of his arrangements of those appealing Negro spirituals which he calls "prayer in song," Mr. Burleigh says in the May issue of "Faith," a MacFadden Publication:

"I first heard the spirituals which I have spent almost fifty years of my life arranging, not in the South where they grew, but from my devoted mother's lips in Erie, Pa., where I was born. She, in turn, had learned them from her father who was a blind slave."

From his mother to whom he attributes all of his success he received his first musical instruction.

Referring to his early love of music, the noted composer recounts the incident which might have cost him his life, but fortunately led to an acquaintance with one who was later to aid him in receiving a scholarship awarded by the National Conservatory of Music.

### Stood Knee Deep in Snow

He says: "My parents were occasionally employed by the Russell family in whose home many of the great musicians of the day were entertained and gave recitals. * * *

* * The great Josefly was playing there one stormy night and I, ignoring everything in my eagerness to get as near as I could to the great musician stood in snow up to my knees outside the drawing room window.

I caught cold, of course, and pneumonia threatened. My mother found out what had happened and knowing that nothing could stop me from repeating the performance if another of my idols came to the house, asked Mrs. Russell if I might work inside on those occasions. * * * I was given the duty of opening the door for guests on the great nights."

One night he opened the door for a kindly woman whom he met years later in another city, Mrs. Frances Knapp McDowell, brother of Edward McDowell, the composer.

In 1892 in New York it was Mrs. McDowell who recognized him and aided him in securing a scholarship to study music there. To take care of his daily expenses, young Burleigh did clerical work for Mrs. McDowell, registrar at the conservatory, and "picked up any odd job" he could.

One summer he went to Saratoga Springs where he worked as a wine boy in the Grand Union Hotel. The next years he returned to Saratoga as soloist in an Episcopal

"In 1894 the position of baritone soloist at St. George's Church on Stuyvesant Square became vacant. There were sixty other applicants for the one appointment but nevertheless," says Mr. Burleigh, "I determined to try for it."

"For forty-six years," he continues "I have held the position I won as a poor youth, until now the announcement that I am to sing Faure's 'The Palms' on yet another Palm Sunday calls forth long stories in the New York papers."

### Sang in Synagogue

In 1899 Mr. Burleigh was also appointed baritone for Temple Emanu-El. He held his position for twenty-five years.

Mr. Burleigh considers spirituals "the spontaneous outburst of intense religious fervor which sprang into life during protracted meetings in camp and church." He disagrees with those who believe Negro spirituals to be of African origin for "nowhere but on a Southern plantation was there the romance, the community life, and the sense of fellowship in servitude that make these songs possible." A free people in Africa, he is certain, needed no such expression. Harry T. Burleigh finds the appeal of the spirituals not only in the rhythm but in a hope, a faith in ultimate justice and brotherhood of man which breathes through them all and makes each "a prayer in song."

Miss Carol Brice, protege of Mr. Burleigh and a member of his race, was one of two young women soloists in the recital, Sunday.

Rectors Shelton Bishop and John Johnson, of New York's two colored Episcopal churches, attended and participated in the procession.

Harry Burleigh's son, Alston Burleigh a musician and composer in his own right, and the latter's son, Alston, a senior at Dunbar High went to New York to attend the annual service of spirituals.

Accompanying them were Henry Grant, teacher of music at Dunbar High School, and Alfred Johnson, director of the department of music in the local schools.

---

OCT 20 1940

Dorothy Maynor, song recital, Town Hall, 8:30 P. M.

Now Let Every Tongue Adore Thee!
P. Nicolai—Arr. by J. S. Bach
Aria from the cantata, "I Was Deep in Sorrow"........................J. S. Bach
Oh, Had I Jubal's Lyre, from "Joshua," ........Handel
Adelaide; Der Kuss..................Beethoven
Staendchen; Ungeduld...............Schubert
La Procession.........................Franck
Adieu de l'hotesse Arabienne.........Bizet
Air de Lia, from "L'Enfant Prodigue," ........Debussy
Didn't It Rain?..........Arr. by Burleigh
Little Children, Get on Board; I'm Goin' to Tell God All Ma Troubles; Ride On, Jesus.......................Arr. by Dett
Last Spring; A Dream; The Swan; Midsummer Eve.........................Grieg

New York Times
New York, N.Y.

# C MOODS

Music

## by CLEOTA COLLINS

Tribune 5/11/40 Washington D.C.

This is a week of startling musical events—which is as it should be since this is National Music Week. I think it really began last Sunday night with a special musical at Lincoln Temple by the choir. Otis Holly Berry, who has studied in France, England, Germany and with Oscar Segel in New York sang Malotte's "Lord's Prayer" and Dett's "Somebody's Knocking At Your Door."

Here is a singer with a glorious voice of lovely quality that can thrill audiences because of her feeling for dynamics and the natural beauty of her voice. Tt the organ was Julius Carroll in a group of Bach Chorales that were never played better by any artist. It is regrettable that the audience could not see his face for it was eloquent and he smilled and sang and enjoyed the beauty of the exquisite melodies as they moved in and out or sang together.

The audience sat spellbound and enjoyed the intricacies and the beauty of the whole and beamed approval after every number. Lincoln Choir is my choir and so I shall not go into ecstacies over the progress that it has made in seven months. Suffice it to say that I am tremendously proud of it and the untiring loyalty I have found there —and almost always I am proud of its singing. If at times it does not approach perfection, it is the fault of my ever-anxious ambition for it.

---

On Monday came Caterina Yarboro from New York in a fetching Parisian street ensemble of navy blue who within a few hours blossomed forth in a gorgeous white and French blue satin creation to sing at the ~~White House along~~ with Todd Duncan and the Howard Glee Club.

Singing at Zion Baptist Church, Monday night was the Clark University Choir, a group of ten young people with J. DeKoven Killingsworth as director.

---

Tuesday night, the Virginia State College A Cappella Choir with Harold Montague as conductor gave the finest example of beautiful ensemble singing at Lincoln Temple With a chorus of fifty-two voices, thirty of which are freshmen, Mr. Montague held the interest of the large audience through twenty numbers of Spirituals and classics. This choir seemed to be best in such polyphonic works as "All Breathing Life, Sing and Praise Ye the Lord" by Bach and Christiansen's "Glorification," a number that is descriptive of many church bells ringing and jangling in chorus.

Especially lovely was "Red River in the Night" by Shure (the composer was in the audience): a tone poem "Night" by Gretchaninoff and "The Angelic Choir" by Goldbeck-Aschenbrenner in which the sopranos sounded like violins in a humming accompaniment to the melody.

Mr. Montague's arrangement of "Sinner Please Don't Let This Harvest Pass" was rich in modulations and his descriptive treatment of "Joshua Fit the Battle of Jericho" showed unusual ability. Other pleasing spirituals were "City Called Heaven" and "Hold On" by Hall Johnson; "Ain'a That Good News" and "Oh, What a Beautiful City" by Dawson and an odd traditional one that goes

"Got-a-lie down
How shall I rise?
Got-a-lie down
Fit me for the judgement morn."

---

On Thursday evening, May 9, the Miner Teachers' College Orchestra and Glee Club will give its annual recital at Miner auditorium while at the Y.W.C.A., Miss Virginia Williams will present a musical evening "From Symphony To Swing."

Friday night, May 10, is the big annual recital at John Wesley Church for the A.M.E. Zion General Conference.

Sunday afternoon, May 12, the Thomas Singers will appear in a program of Negro composers at Metropolitan A.M.E. Church at 5 o'clock.

On Wednesday night, May 15, the Glee Club of the Bureau of Engraving and Printing will sing at Tenth Street Baptist Church.

Friday evening, May 17, the National Choral Symphony of Baltimore will sing at First Congregational Church and Howard University will present the opera "Faust" on both May 17 and 18.

Posters are out for a recital by Lillian Evanti at Asbury A.M.E. Church, May 27.

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It was a pleasure to be one of the huge audience that attended the Folk Song Festival of 500 voices presented by Dr. Clarence Cameron White, (director of music for the National Recreation Association) at Newark, N.J. April 27. The concert was given at the Mosque Theatre and it was a thrilling sight to see that mighty chorus in white dresses and dark suits and to hear them in Italian, Finnish and American folk music.

Harriet E. Davison, a nineteen-year-old violinist was the excellent artist of the evening and responded to many encores. In the audience were many dignataries including the head of the Newark Board of Education, the head of the Newark Welfare Federation and E. T. Attwell, who is head of the National Recreation Association for Negroes. The wonderful audience was the result of good organization and functioning of many committees and of course much of the success of the occasion must be attributed to the musical ability and genial personality of Clarence Cameron White.

Please mail notices of your musical events to me in care of the Tribune or call me—HObart 8670—so that I may attend and comment upon them.

---

# RECEIVES HIGH RATING

Defender 6/25/40 Chicago

**DONALD HOAGE**

Who received a rating of 90 per cent in the special violin class and 98 per cent in theory, although he has been studying for only six months, last week at Steinway hall in New York City.—Woodard photo.

MUSIC- 1940

Atlanta, Ga. Constitution
April 29, 1940

# Throng To Hear Jackson Play On Novachord

### Noted Musician Will Entertain at Festival Saturday Night.

By **FRANK DRAKE.**

Graham Jackson, the most famous Negro musician Atlanta ever produced, is going to play a spectacular solo on a novachord as the opening feature of the Greater Atlanta Music Festival next Saturday night at Grant field, festival officials announced yesterday.

Music with color, dash and verve will pour from the new electrical instruments as only Graham Jackson can play it.

**New Invention.**

The novachord, loaned to The Constitution by the Cable Piano Company especially for the music festival, was invented only a year or two ago and many people in Atlanta and Georgia have never seen one.

It is capable of reproducing with marvelous fidelity the tones and sounds of every instrument of an orchestra. About the size of an electric organ, the novachord is everything from a piccolo to a big bass horn. It's a piano, organ, drum, guitar, clavachord, French horn, clarinet and everything else. It is capable of producing sounds all the way from a shrill whistle to the roar of stormy surf!

And Graham Jackson—who has played many, many times for President Roosevelt and his family can really make music with the novachord.

**Clear Tone.**

Beginning at 7 o'clock Saturday night, 30 minutes prior to the grand parade of 15 bands, Graham Jackson will play for the big crowd of 30,000 or more persons expected to be guests of The Constitution at the festival. His music will be amplified by the new, latest model equipment which Tech has had installed at Grant field. Ben Ackerman, sound engineer of WGST, will be in charge of sound for the festival and under his expert hands every tone of the novachord will come to you as clear and fine as though you were listening to the instrument in a studio.

Everything from boiling hot swing to classics will spill over the vast stadium when Jackson plays. His music will have something that will appeal to everyone. Graham Jackson, who is as well known in Washington, the nation's capital, as he is in Atlanta, his home town, is a born entertainer and with the vast musical resources of the novachord there's no telling what he will produce!

**Great Program.**

Graham Jackson's novachord solo starts the big music festival off, but there will be plenty more to follow. Dazzling bands on exhibition; a massed band concert under the baton of Graham, T. Overgard, director of bands at Wayne University, Detroit, Mich.; 600 folk dancers in gay colors; a living American flag of 542 red, white and blue paper lanterns; community singing; a contest for snappy drum majors and drum majorettes; a mass match lighting stunt; fireworks; and the singing of a 3,000-voice chorus especially trained for this festival!

**GRAHAM JACKSON**—Atlanta Negro musician, who has won wide acclaim, is going to play this novachord Saturday night at the beginning of the Greater Atlanta Music Festival at Grant Field. Five thousand people will be in this free event sponsored by The Constitution.

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Atlanta, Ga. Constitution
April 28, 1940

# Music

### by MOZELLE HORTON YOUNG

MARIAN ANDERSON, American Negro contralto, returns to Atlanta for a concert at the city auditorium Saturday night, a special concert presented by Marvin McDonald.

To me Marian Anderson is the living example of the theory that a great artist can triumph over any difficulty, any adversity. For Marian Anderson, armed only with a song as a weapon, and the soul of an artist in her make-up, has triumphed gloriously over two tremendous handicaps, poverty and racial prejudice.

And though Marian Anderson is now a favorite artist of kings and presidents and the public-at-large she is still the simple and modest daughter of a family who have lived in the same little brick house in south Philadelphia for 25 years.

When Marian was 12 years old her father died, and for the next 10 years the Anderson career became a community project. Since she was six she had been singing, and her possibilities for the future had been easily recognized. Her mother went out to do housework and took in washing. Five years after her father's death her mother had a serious illness, and Marian never let her go out to work again, but carried the burden of the family support on her own shoulders.

Through a long and hard period of years, much of the time without lessons, and those she did have by scholarship, she worked and studied doggedly, and sang whenever she could get any kind of engagement, but always she met the barrier of racial prejudice. Finally, in despair, she went to Europe. There she was accepted on the value of her voice, not the color of her skin, and she began to rapidly climb the ladder of success. Then in August, 1935, after her recital at Salzburg, Toscanini said, "What I have heard today is not heard once in a hundred years! That was the turning point for Anderson. Four months later she returned to America to make a sensationally successful debut in New York. Today, as a concert singer who maintains her place without aid of Hollywood or grand opera, she is topped in box-office score only by Nelson Eddy and Lily Pons.

But even since that phenomenal New York debut all has not been easy going for Marian Anderson. The episode of the refusal of the D. A. R.'s in Washington to let her use Constitution Hall last year for a concert is a familiar story. Feeling ran high throughout the country about this narrow-minded attitude, and Mrs. Roosevelt resigned from the D. A. R. amid cheers from most of the nation for her courage. Anderson gave a concert that Easter day from the steps of the Lincoln Memorial, and to a crowd of 75,000 in attendance, and countless others over radio, she effectively convinced America with her singing that great art knows no color and no creed.

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Atlanta, Ga. Constitution
May 10, 1940

# Spring Concert Planned Here by Three Colleges

The annual spring concert of the students of Atlanta University, Morehouse College and Spelman College will be given at 8 o'clock tonight in Sisters chapel under the direction of Professor Kemper Harrold.

Participating will be the student orchestra, the Spelman Glee Club, the Morehouse Glee Club and a string trio. Drew Days, violinist and former member of the Morehouse orchestra, will be guest artist for the orchestra.

Atlanta, Ga. Journal
May 5, 1940

# Appreciative Atlantians Hear Marian Anderson

By FRANK DANIEL

Impelled by memories of Marian Anderson's first unforgettable recital a year ago at the Atlanta Auditorium, another such enthusiastic audience of whites and Negroes assembled there Saturday evening again to manifest appreciation and rich enjoyment of the singing of this distinguished American contralto.

The program was characteristic, featuring a group of lieder, an outstanding feature of the preceding program, and including a group of Negro spirituals this artist sings with such finesse and simple beauty.

Purcell's "When I Am Laid in Earth," Veracini's "A Pastoral," and Martini's "Plaisir d'amour" opened the program with three impressive examples of the classic singing style. The lieder were all Schubert songs—"Die Rose," "Auf dem Wasser zu singen," "Drd Doppelgaenger," and "Der Erlkoenig," exquisite renderings of noble songs by perhaps the greatest of song writers. This was followed by an excursion into opera—with a dramatic and stirring presentation of the Card Scene from "Carmen."

The modern song, various in mood and consistent in interest, were Parker's "The South Wind," Sadori's "Amore," Price's "Songs to the Dark Virgin," and Barber's "I Hear an Army."

The Negro spirituals were "Steal Away" and "Peter, Go Ring Dem Bells," in Burleigh's arrangements; "The Crucifixion," Payne's arrangement of an overwhelming song Roland Hayes has made familiar to concert audiences; and Brown's arrangement of "Didn't My Lord Deliver Daniel."

Kosti Vehanen again provided fine and sympathetic piano accompaniments to the singing.

Encores presented were:

Schubert's "Ave Maria," Alvarez's "La Patida," "A Finnish Folk Song," "A Finnish Humoresque," "No Hiding Place Down There," and Lehman's "Cuckoo."

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Greenville, S. C. Piedmont
May 15, 1940

# *Greer Music Club Celebrates National Music Week With Many Features Of Interest To Public*

America is again celebrating National Music week. The Greer Music club is presenting several features of interest, in its celebration of the week. Excerpts from a paper by Miss Frances Wideman, and read to the Greer Music club, are of especial interest. Miss Wideman wrote on "Women and Music: in the Home, as Teachers, as Artists and as Composers."

The underlying purpose of all institutions of music is to cultivate in the masses, a higher appreciation of good music. We mention only two teachers who have been outstanding in their efforts to help the masses toward good music. They are Mrs. Crosby Adams and Olga Samoroff.

Mrs. Crosby Adams fled from the noise of the cities—New York, Kansas City and Chicago, to the seclusion of the mountains of North Carolinna, at Montreat, where she built a picturesque little home which she fondly calls "Little House in the Woods." Her qualities are listed by a noted critic as: "student, educator, pianist, composer, penwoman, homemaker and a rare friend" Mrs. Adams' chief aim has been to cultivate better listeners to music, and a deeper appreciation of the great classics in sacred music. She has compiled many beautiful hymns and has shown great interest in church choirs. Many teachers and pupils have beaten a path to the door of "the Little House in the Woods."

Thomas Brockman, Jr., studies under Olga Samoroff in Phiadelphia. Of her he writes: "Samoroff has taken advantage of the varied opportunities she has had to observe music in all stages: namely, as a student herself, in Paris and Berlin; as concert pianist of international fame; as the wife of a world-famed conductor, Leopold Stokowski; as teacher of many young artists, and as critic on the New York Post. This great busy musician has founded two institutions toward educating the general public to a love of good music. First she founded the Schubert Memorial, in 1928, through which, in conjunction with the national music clubs, she conducts biennial contests. The prize in this contest is an appearance with the Philharmonic orchestra of New York or Philadelphia and a purse of $1,000. These contests are open to singers, violinists and pianists. Her second interest is the layman's music course. The purpose of this course is to educate and to cultivate an appreciation of good music among the masses.

One of the most interesting artists of today is Marian Anderson, the world-famed negress, who five or six years ago left America in despair on account of racial prejudice. After singing before the royalty of Europe and in world-famed conservatories of Europe, she returned to America. She here commands crowds as great as those commanded by Nelson Eddy and Lily Pons. Her receipts average $2,500 a concert; $3,000 radio engagements; Twentieth-Century Fox paid her $6,000 to sing two songs. Marian Anderson contributes great sums of money to building schools for the negro race, "my people."

Anderson boasts the birthplace of Mrs. Courtney Anderson, nee Lily Strickland. Miss Strickland has published nearly 200 songs under various pen names. Many of ther favorite works are still in manuscript. Of this number are three operettas and a symphony of negro themes. The variety of her compositions ranges through children's songs, songs for adults, oratorios, cantatas, musical comedy, many piano suites and dance moods. Of her songs, "Lindy Lou" is perhaps the favorite of the public.

This radio age is indeed a golden age, bringing many of the world's most famous musicians to our fireside. Let us cultivate a taste for high-class music.

(Presented by Mrs. B. L. Jones, chairman of National Music week of Greer Music club, Grer.)

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# *Interracial Unit To Give Lynch Ballad*

NEW YORK.—(ANP)—The first performance of a unique choral composition, "And They Lynched Him on a Tree," the joint creation of William Grant Still and Katherine Garrison Chapin, whose poem the young composer set to music, will be presented at Lewisohn here June 24, with an interracial chorus, a symphony orchestra, a soloist and a narrator taking part in the production.

Approaching a stage production in its scope, the ballad was inspired by the tragedy of mob lawlessness and its particular racial expression in the United States.

The poem was not intended as propaganda or as problem verse, Miss Chapin says. But rather, she declares, it was written as a purely human document inspired by her conviction that lynching is a "serious flaw in the fabric of American democracy."

On the same program, when Mr. Still's most recent composition has its premiere, Paul Robeson, the distinguished baritone, will appear as soloist. He will sing the "Ballad for Americans," for which he was so widely praised after it was heard on the "Pursuit of Happiness" radio program. Earl Robinson and John Latouche composed the music and text of this selection.

"And They Lynched Him To a Tree" was brought to the attention of Mr. Still by Dr. Alain Locke of Howard university. Thrilled by the idea, the composer immediately began to determine themes for it, and after Miss Chapin traveled to Los Angeles to discuss her poem with him, a musical setting began although theme after theme was discarded before the composition reached materialization.

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Atlanta, Ga. Constitution
May 12, 1940

# Urban League Bulletin

*The purpose of the Bulletin is to chronicle the worth-while things done for, by and with the Negro, as a basis of increasing inter-racial good-will and understanding.*

President Rufus E. Clement, of Atlanta University, has announced a valuable and exceedingly unusual bequest from the late Maude Cuney Hare to the university.

The bequest is a collection of rare music manuscripts, autographed photographs, programs and biographies of noted Negro musicians. Included in the collection are photographs of Marian Anderson, Kemper Harreld, Harry Burleigh, Carl Dilton, Noble Sissle and A. C. Handy. Maude Cuney Hare died in Cambridge, Mass., February 13, 1936. She was widely noted as a concert pianist, lecturer and writer.

The collection was turned over to Charlotte Templeton, to be kept in the archives of Atlanta University.

**Trained by Masters.**

Maude Cuney Hare was born in Galveston, Texas. She received her musical education at the New England Conservatory in Boston and later under private instructors, among whom were Emil Ludwig, a pupil of Rubenstein, and Edwin Klahre, a pupil of Liszt. Following the completion of her work under these masters, she became director of music at the Deaf, Dumb and Blind Institute of Texas, and at Prairie View State College, where she married William P. Hare.

As a concert pianist and lecturer, she traveled widely. She was the first person to bring the attention of the American public to the beauties of New Orleans Creole music, and many of her Creole songs have been published. For a number of years she edited the column on Music Notes for the Crisis. She was also a contributor of articles to many of the leading music magazines.

MUSIC - 1940

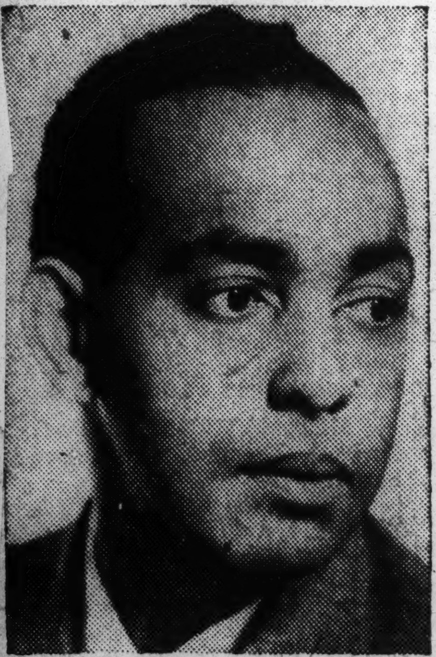
# ★★ STAR DUST ★★

### BY EDGAR T. ROUZEAU

## Clyde Barrie's Talent Not Fully Appreciated

You have heard of Clyde Barrie, haven't you? Of course you have. You know he is a resident of Jamaica, Long Island. Affable and scholarly and happily married. Five foot seven and now in his middle thirties.

But what else do you know about him? Did I understand you to say that he is America's most popular radio baritone? Well, it is my pleasure to tell you that you know your man and that your opinion is shared by three highly-respected voice teachers of my acquaintance.



CLYDE BARRIE

**One of them told me the other day that Clyde Barrie is a greater baritone than Paul Robeson, and that's saying a whole lot. Then there is Grace Moore, famous Metropolitan Opera diva. A few evenings ago, after listening to one of his broadcasts over a national hookup, she sent Mr. Barrie this telegram: "Yours is the most beautiful voice on the air today—Grace Moore."**

I also happen to know that one of Mr. Barrie's most prized possessions is a faded newspaper clipping with the following quotation attributed to Prof. Erno Rapee, director of the Music Hall symphony orchestra in Radio City: "In Mr. Barrie, the Columbia Broadcasting System has the finest young baritone I've heard in years."

Journal and Guide

I haven't the nerve to stack my humble opinion against Miss Moore and Mr. Rapee as a rater of singers, but just between you and me, I honestly feel that all America will be raving over Clyde Barrie within five years. Like Dorothy Maynor, he has a voice and a smile and both are irresistible. I have seen him grow in stature during the past six years. I know.

4-13-40

Norfolk Va

**I'm really ashamed to admit that I am not his discoverer, because I had every opportunity to claim that credit. Years ago, before he adopted the stage name of Clyde Barrie, I used to know him as Cecil Burrows, of Brooklyn, and I clearly recall some of the occasions when we played bridge together. Later he was a soloist with the St. Martin P. E. Church choir in Harlem, and then suddenly he blossomed out with the Major Bowes Amateurs on the radio. Even then I failed to appreciate his rare talent and it was not until he was hired by the Columbia Broadcasting Company as a staff artist that the whole truth dawned on me.**

I wonder why we always look afar and overlook the worth of people who are close to our elbows? I knew Clyde in the days when

he had to work hard at anything he could get to do. At various periods in his career he has earned his living as elevator boy, bell hop, red cap, messenger and file clerk. I knew him away back there. And still it took a white man to discover his potentialities as a singer.

Now, I must fall in behind the steadily growing audience of whites who have been worshipping his golden voice these past six years, when I could be up there in front somewhere.

**I have to listen resspectively when someone nudges me in the ribs and says: "You know. Mr. Barrie has appeared in more commercial programs than any other colored singer. He was the baritone soloist on the Maxwell House Showboat program. He was featured with the Heinz "Magazine of the Air." He was guest artist on the Edison "New York on Parade" program. He was starred with the Mammerstein "Music Hall" broadcast and with numerous other air shows."**

## Singer Has Repertoire of Near 2,000 Songs

Of course, these facts were not new .to me, but somehow they never registered in their true light until I heard them rom the lips of others. I know, among other things, that Clyde has become a master of German lieder and that he is the first of his race to be hired as a staff artist on any network. I know that he is in wide demand for concerts and has to travel extensively to fill engagements here and in Canada, sometimes four a week, and very rarely before a colored audience. The only explanation I can find for this is that colored music lovers are unaware that he is on the scene.

**Clyde, as I prefer to call him, has mastered most of the spirituals and the repertoire of the average concert singer. His own repertoire numbers between 1,500 and 2,000 songs. He wrote and narrated "The Story of the Spirituals" for the CBS workshop of the Air in 1937, and that same year he was soloist and master of ceremonies for the CBS "Americana" program. He has been featured on the Chrysler Amateur hour, the Pursuit of Happiness program, and he is one of the big drawing cards of Columbia Concerts Corporation.**

I think his success is all the more remarkable because he attained it all by himself. His mother died when he was 14. His father, a carpenter, had all he could do to provide food, clothing and shelter for his son and a young daughter, Elsie. There were no spare funds for a musical education, and so Clyde had to get it himself, a few years later. He worked days and studied nights. He created his own opportunities by going after them and then made good.

When he was young he did not like to sing and was often reprimanded for skipping singing classes at school. He was not to grow serious about his voice until one night when he used it to save a show. He was a member of a club which decided one year to give a minstrel show. The numbers had very little pep and the audience was plainly bored.

**People began reaching for their coats and hats and the youthful promoters quickly went into consultation. Something had to be done, but no one knew just what. While they were still debating, Clyde left the group, went before the audience and began to sing. He stopped the shsow. From then on he had to sing between the acts and the show was saved.**

Twelve years ago, Clyde married the former Ivy Blackman, and two years ago he bought his own home in Long Island and now lives the life of the landed gentry when he is not on the air. Through all of his success, he has never lost the democratic touch. He is one of the few artists I know who is always heaping prasies on his rivals. To hear him tell it, they are all great but himself. I guess that's why he is so well liked.

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Winston Salem, N. C., Sentinel
May 12, 1940

## A Noteworthy Program

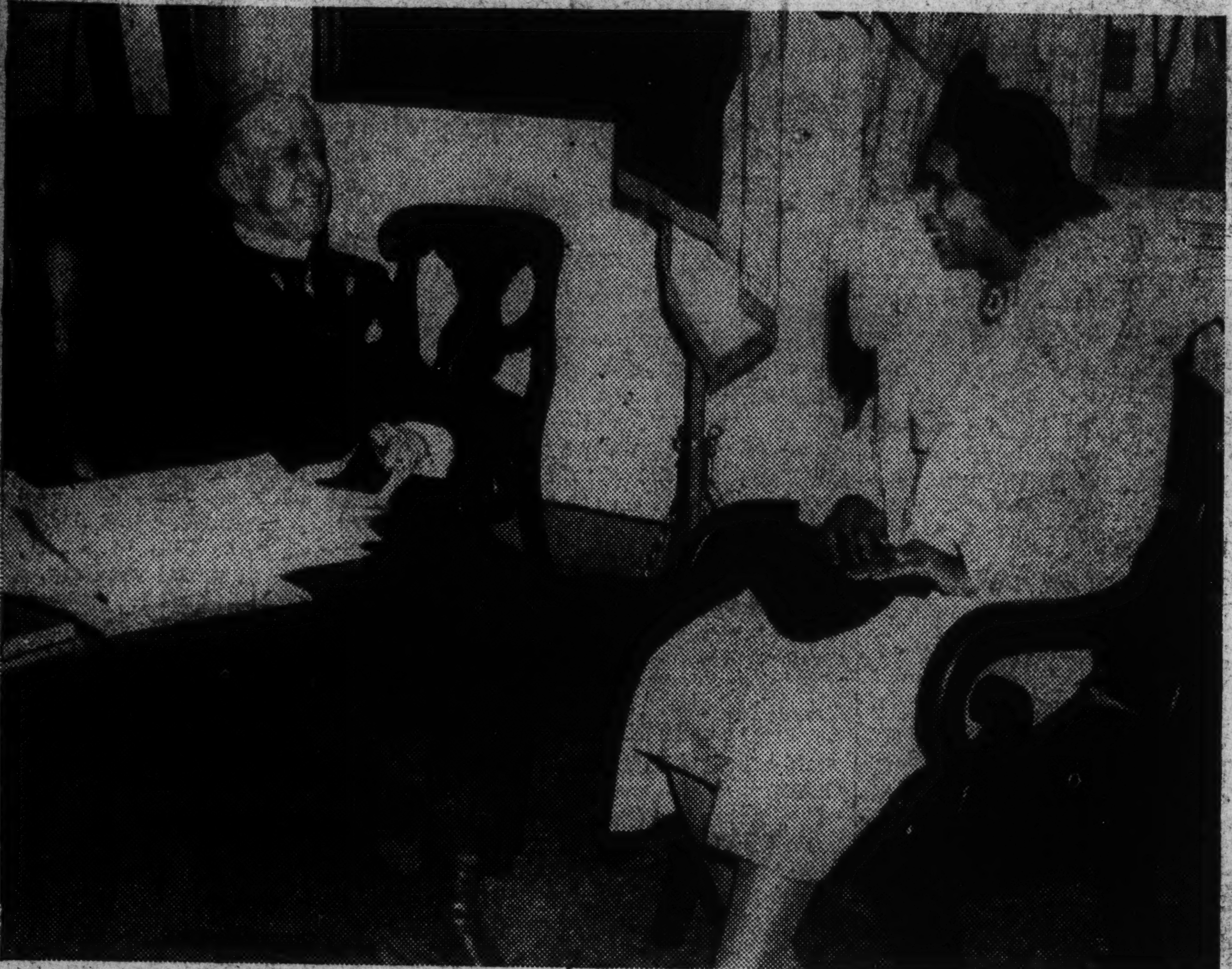
The Negro continues to make notable contributions to the development of native American art. Especially in music do members of this race rank high. Not only have the Negroes given to the nation the most original and distinctive folk songs in the form of spirituals, but individual musical stars are making impressive progress in the sphere of classic music.

One of the rising artists in opera, Dorothy Maynor, known as one of the leading sopranos on the concert stage, comes to Winston-Salem on May 20. She will appear in Fries auditorium at Winston-Salem Teachers College, and the proceeds from the concert will go to the Negro Y. W. C. A. building fund.

The rise to fame of Dorothy Maynor has been little short of sensational. A few months ago she was practically unknown. Last summer she received the opportunity when a friend persuaded the conductor of the Boston Symphony Orchestra to let her sing at the musicale given for his orchestra. Her rendition of the difficult German Lieder, coloratura arias from Handel and Mozart and other classics made such an impression that she became recognized widely overnight.

The concert to be given by Dorothy Maynor here is open to members of both races, and 125 white patrons have already arranged to hear this gifted soprano. Not only will attendance at this event bring to music lovers moments of rare enjoyment, but it will strengthen the growing spirit of harmony between the races which exists in the community and provide additonal aid to a very worthy cause. Real music lovers of Winston-Salem will not overlook this opportunity to hear a singer who, within a very short time, may be as widely heralded as Marian Anderson.

# The Governor Admits He Was Thrilled



A picture like this had not been obtained in previous years in the gubernatorial offices of the deep and solid South. Past prejudices seem to be melting away—in North Carolina, at least—and here we see Clyde R. Hooey chatting in his office with Marian Anderson, world-famous contralto. After hearing her concert, he had expressed a desire to compliment her personally. This was interpreted as a direct rebuff by the governor to the D.A.R., which refused permission of their Washington, D. C., auditorium to Marian Anderson last year. (INP)

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# Valued Collection Is Sent To Atlanta U.

A valuable and exceedingly unusual bequest from the late Maude Cuney Hare to Atlanta University was made known by President Rufus E. Clement last week. The bequest is a collection of rare music manuscripts, autographed photographs, programs and biographies of noted Negro musicians. Included in the collection are autographs of Marian Anderson, Kemper Harreld, Harry Burleigh, Carl Dilton, Noble Sissle, and W. C. Handy. Mrs Hare died in Cambridge, Mass., on February 13, 1936. She was widely noted as a concert pianist, lecturer and writer.

The collection was turned over to Miss Charlotte Templeton to be kept in the archives of Atlanta University. Miss Templeton stated it is one of those rare gifts that may be received only in a lifetime.

Mrs. Hare was born in Galveston, Texas. She received her musical education at the New England Conservatory in Boston, and later under private instructors, among whom were Emil Ludwig, a pupil of Rubenstein, and Edwin Klahre, a pupil of Liszt. Following the completion of her work under these masters, she became director of music at the Deaf, Dumb, and Blind Institute of Texas, and at Prairie View State College, where she married William P. Hare.

As a concert pianist and lecturer, Mrs. Hare travelled widely. She was the first person to bring the attention of the American public to the beauties of New Orleans Creole music, and many of her Creole songs have been published by the Carl Fisher Company of New York. For a number of years, Mrs. Hare edited the column on Music Notes for the Crisis. She was also a contributor of articles to many of the leading music magazines.

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## In the Popular Field

For jaded tastes, General Records has put out an album (six ten-inch sides, $3.50) called *Bach to Boogie-woogie*, which features the jazz harpsichord playing of Sylvia Marlowe. Of course the harpsichord has long since been exposed to jazz, but hitherto with a certain consideration for its historical prestige. Nothing daunted, Miss Marlowe defies such traditionalists as Ralph Kirkpatrick or Raymond Scott by playing boogiewoogie on Mozart's instrument. We'd like to be upset about it, but, unfortunately, Miss Marlowe does a pretty good job—what with various tone-colors, precise rhythms, and neat technique. Beside the boogiewoogie, which includes examples of "Lux" Lewis and "Pine Top" Smith, the album contains *Bach Goes to Town, Eighteenth Century Drawing Room.*

The Negro male quartet known as the Southernaires, often heard on the air, has made an album of spirituals for Decca (ten ten-inch sides, $2.25). For our taste, their performances are over-arranged and out for effects; but the honeyed falsetto, the mellow bass, and the close harmony—expected of every Negro quartet—are plentifully in evidence. Album contains the cream of the favorites, such as *Swing Low Sweet Chariot, Go Down Moses, Nobody Knows De Trouble I've Seen, Steal Away to Jesus*—ten in all.

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Atlanta Ga Constitution
October 25, 1940

# Roland Hayes' Concert Here Wins Ovation

## Enthusiastic Audience Nearly Fills Church Auditorium.

By MOZELLE HORTON YOUNG.

Roland Hayes, great Negro tenor, was presented in concert last night by the Wheat Street Baptist church to an audience that very nearly filled that large auditorium.

When I call Roland Hayes great I do so with the full meaning of the word. He is a great tenor and a great artist. There are few singers who can move the listener as Hayes can. There is a quality of tone in his voice, and there is a quality of art in his delivery that tears at your heart, and sometimes makes a catch in your throat. Hearing his recital was one of those rare privileges one never forgets.

Roland Hayes, like Marian Anderson, closes his eyes all the time he is singing. One feels that the reason for this is that it makes him feel in closer communion with his art.

This little gesture, with his simple and straightforward manner reveals immediately his humility to and respect for his art, and even before his first vocal utterance his audience is ready to follow him in musical appreciation, for a true artist and a great soul is easily recognized.

And the beauty of Hayes' voice is as wonderful as it has ever been. It is warm of timbre, and with an appealing strain that is found only in voices of his race. Flexible and versatile, exquisite in falsetto passages, thrilling in climactic places, and carefully and scholarly handled throughout a diversified program, it never failed to please.

Hayes' first group included four early classics by Monteverdi, Purcell and Handel. One of the loveliest numbers of the whole program was the "Maledetto Sia l'Aspetto," by Monteverdi, of that group.

His second group were colorful arrangements of three folk-songs—early Afro-American, Louisiana Creole and Tennessee Mountain. The first was most unusual and won hearty audience approval. It was arranged by Villa-Lobos. The encore for this group was "Plenty Good Room."

After intermission two Schubert lieder, "Du bist die Ruh" and "Eifersucht and Stolz," received fine interpretations, and two songs in French, "Extrit de l'enfant Prodigue," by Debussy, and "The Mounted Cossack," by Fourdrain, were excellently done. The Debussy work was a highlight. For an encore he sang a song by his capable accompanist, Reginald Boardman, "The Stars Looked Down."

Though the whole program received enthusiastic and appreciative applause, it was the last group that won the biggest ovation. This was a group of four Negro folk-songs arranged by Hayes himself. "Here'm I," "Good News," "Dat Same Train," and "You're Tired, Chile!" were great works, both from standpoint of interpretation and arrangement. Encores were the spirituals, "Ezekial Saw de Wheel" and "Were You There?"

# Story In White Daily Brings Lady Fortune To Unemployed Singer

Copy

By ARNOLD C. DE MILL

(For Calvin News Service)

"New York is the City of Opporutnity," Parker Watkins, tenor extraordinary of Atlanta, Ga., was told over and over. But it took him fifteen years to find out for himself.

For it was just fifteen years ago Parker Watkins, now thirty-five, came to New York full of ambition and boiling over with enthusaism. He had a rich, powerful tenor voice and thrilled everybody who heard him, the ability to deliver, the personality to attract and later learned the art to hold. But somehow he could never find the magic that spells SUCCESS.

It was the skill of Ted Poston, America's number one Negro newspaperman and writer for one of New York dailies and the power (magic is the word) of the white press that brought it to him.

Watkins had been successful in securing some of the best teachers in the musical field — Sigmund Jaffa, Edgar Scofield, Eugent Davigneau, and Mme. Gerster-Gardini, former wife of Fritz Reiner. He was also successful in obtaining jobs with well established musical organizations such as the Psci and Aeolian Opera Companies; was soloist with the Hall Johnson's Choir and the St. James Presbyterian Church in Harlem, and when his luck was at low ebb, with the WPA Music Project.

His luck was at its lowest ebb the afternoon the phenomenon began to take shape. It was the night before Chritsmas eve. The WPA eighteen month ruling had deprived him of his job months ago, and he was broke and low in spirit. He, for no reason at all, idled into the main lobby of the Pennsylvania Station. It was filled with organ music of Banks Kennedy, RKO organist.

Watkins went over and stood close by. Mr. Kennedy watched him from the side, and after a while asked jokingly:

"Why don't you step up and sing a number?"

Watkins was surprised, but asked. "How do you know I can sing?"

"I know you can," replied Mr. Kennedy.

Watkins stepped up, and Mr. Kennedy got his surprise. For the powerful tenor voice drowned out the notes of the giant organ and stopped the rushing travelers in their tracks. They put down their bags and missed trains to listen to the masterful voice.

That was the beginning. The next evening Mr. Kennedy asked him to sing again. He did. He sang a half hour and gave his listeners folk song, spirituals and operatic arias in five languages. Before the half hour was up his audience had grown from just a handful to almost a thousand.

In the middle of the unrehearsed program he raised his hands, said, "If there're any impresarios or musical agents here, I'd like to make a plea for employment. I've been at leisure since the WPA eighteen month ruling went into effect".

Just then someone took a hat and passed it around. Fifteen dollars was collected.

Every evening after Parker Watkins went back and sang from six to six-thirty to a steady growing audience. He was heard by great artists, agents, producers and just people. Marjery Fielding, producer, sent him to the Cotton Club with a note introducing him as the "Colored Caruso." Josef G. Geiger, dramatic director, who claims he remembers Watkins as the fellow he heard last summer singing in the back yards of West Seventy-second street, sent him to RKO Pictures and the National Broadcasting Company. Watkins got all sorts of promises from people with big names. But they were just promises.

Saturday, January 6th, Ted Poston heard him. Monday noon his story appeared on the front page of the New York Post. Two hours later agents, directors, producers and radio stations were calling the Penn Station. At five o'clock he was singing over WINS. Six o'clock Penn was packed. —

Tuesday morning all of the big dailies followed up the story. Reporters and photographers were on the hunt for Parker Watkins. Big time managers were looking for him, including Marion Anderson's manager who had his picture taken with Watkins, and contracts and bids were pouring in from everywhere.

The "concert" came to a close on Wednesday, January 10th, and the Pennsylvania Station was packed and jammed with reporters, photographers, lensmen, opera stars, producers, conductors and spectators.

And after fifteen years, Parker Watkins, with the aid of a colored ace reporter, found out that America isn't so bad after all.

Mr. Watkins was formerly soloist at St. James Presbyterian Church where Dr. Melville Charlton is choir director. Dr. Charlton, who was for 16 years organist at a Jewish synagogue, also taught him to sing Hebrew and coached him in his general singing.

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# W. C. HANDY MAKES RECORDINGS OF FOUR OF HIS OWN COMPOSITIONS

After an absence of twelve years from any record studio, W. C. Handy, "Daddy of the Blues," made an appearance in the Royale-Varsity studios December 26, singing and playing four of his own original numbers. He was accompanied by a special recording unit organized just for this ccasion· a six piece combination nsisting of Edmund Hall (clar- t); Luis Russell, (piano); Bing dison (tenor saxophone); Jay Higginbotham (trombone); dney Catlett (drums); and Pop ster (bass). The four titles xed included "St. Louis Blues," eale Street Blues." "Loveless ve" and "Way Down South here The Blues Began."

Here is the answer to the burn- ng question of how a composer would interpret his own music, given the opportunity to do so. Regardless of what you may think of Handy's interpretation there can be no denying the fact that it's authentic and as such it is a valuable asset to any collection of recorded jazz classics.

Mr. Handy writes that he was moved to make these recordings when he tried to get records by the late Bert Williams relisted but found that all masters had been destroyed and we shall never hear the voice of this peerless entertainer again. The famous composer considers phonograph records not only a fine form of entertainment but also of great historical value.

Only once before has Handy made any commercial phonograph records, and that was 12 years ago when he did four tunes for an old company and here he was accompanied by a "sweet" group that was admittedly none too good. In his latest recordings he sets another precedent by making his debut as a singer on two of the four selected numbers. Although his voice may not be the best in the world, yet there is something touching about hearing this grand old man singing lyrics to his own music for the first time.

The group assisting in the recording are mostly from Luis Russell's orchestra, which is featured with Louis Armstrong at the Cotton Club. The single exception is Edmund Hall, who is currently playing with Joe Sullivan's mixed band at Cafe Society.

The records are being released by the United States Record Corp. of 1780 Broadway.

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Norfolk, Va. Pilot
October 21, 1940

## New Hymns for Old

Churchmen of every affiliation will sympathize with their Episcopal brethren who have approved a revision of their hymnal, begun in 1937 and to be completed in 1942. For regardless of the care with which the revision is made, many a conscientious member will have regrets. It is unlikely that a single hymn in the 181 omitted, however outmoded or ineffective the commission may have judged it, has not found a spot in some member's heart.

The choice of hymns is more than a matter of taste. It involves strong emotional ties, deep in early home and religious memories. Pruning a hymnal is akin to a delicate surgical operation and introduction of new tunes is usually met with reserve if not suspicion. Doubtless this has been taken into account by the commission it its five-year deliberations.

Final judgment here is held in abeyance, for the evidence is not all in and already there is news of disagreement and regret from the Kansas City convention hall. Several commendable changes are to be noted, however. The tunes, both new and old, will be limited to a pitch within ordinary congregational range. In line with this purpose to encourage the congregation to sing is this recommendation: "Congregations should be supplied with an edition containing not only the words but also the melody of each hymn, leaving the harmony to choir and organ."

Widely familiar, favorite tunes will not be omitted and for the loss of omissions "there is rich compensation in the new material offered," the commission declares. Of the 586 songs, 200 are new. A Negro spiritual is included, "Were You There When They Crucified My Lord." An opinion of the spiritual's success as a hymn must be deferred until the arrangement is heard. A successful adaption should not only increase the musical value of the hymnal but also broaden the spiritual horizon of the hymnsingers.

# Eight-Year-Old Prodigy Scores Again

Guide 5-4-40 Norfolk Va

EIGHT-YEAR OLD Philippa Schuyler, whose knowledge of music has astounded critics for several years, scored again when she was featured last week on the Musical Memory Contest of Station WQXR in New York City. The little prodigy shared a round-table with three adult contestants and succeeded in matching with the best of them. She is the daughter of Mr. and Mrs. George Schuyler of New York City.

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# Philippa Schuyler Ties Experts In Music Quiz

NEW YORK, N. Y.—The Musical Memory Contest of Station WQXR, the classical music station here, featured little eight-year-old Philippa Schuyler last Tuesday night in a quiz sponsored by Martinson's Coffee and produced by Lee Jones.

Philippa shared the round-table with three adult contestants, Rosario Bourdon, well known conductor formerly with NBC; Mrs. Louise Behrens, head of the voice department of the Chatham Square Music School, and George Stone, real estate broker and amateur musician.

To the question: "the number of Beethoven's symphonies, plus the number of Brahms' symphonies equal the number of operas composed by what other equally great composer?" Phillippa answered: "Beethoven composed nine symphonies, and Brahms composed four. That is thirteen. Wagner composed thirteen operas, and I can name them, too!"

## IDENTIFIES SOUNDS

The questions continued and Philippa identified sounds, told the ancentry of the piano, gave the names of three great pianists, named four great conductors and their special instruments.

After the others had their questions, Philipp was given a card on which was written the names of pieces, parts of which she had to play for the others to identify. She played several Bachs, Mr. Bourdon identified the composer but not the piece, Mrs. Behren's did likewise. Mr. Stone missed all of his melody teaser and none of them knew the name of the composer of the "Flight of the Bumble Bee" with which she ended.

Philippa was then asked to play her own latest composition. "But you wouldn't like my latest one. I don't think. It is called Men at Work and is all about the noises men make at work on a new sewer."

The audience roared and Irving Deacon, master of ceremonies, insisted. Philippa went into the new piece with gusti and it proved to be very, very modern, full of air drills, hammering, chiseling and numerous other sounds which the litle composer wove together in a striking way.

Philippa tied Mr. Bourdon and Mr. Stone with forty points each. Mrs. Behren's scored highest with fifty and received a gift of a large quantity of Coffee and a book. Philippa received a special prize of "The Well Tempered Listener" by Deems Taylor, as well as a quantity of coffee and the silver dollar good luck piece given all contestants.

When the program was over, Mrs. Behrens very generously stated that Philippa should have been the winner, as she answered more questions, although she missed one teaser. The program was unrehearsed.

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# GOVERNMENT TO HONOR NEGRO SINGER IN ART

New York N.Y.

## Announces Contest for Mural Portraying Anderson Concert

OCT 15 1940

A national competition for a design for a mural portraying the concert of Marian Anderson, ~~Negro singer, at the~~ Lincoln Memorial in Washington on ~~Easter, 1939,~~ was announced yesterday in a bulletin of the ~~Section of Fine Arts~~ of the Federal ~~Works Agency~~.

The mural, which will cost $1,700 and be paid for by popular subscription, is to be placed in the new building of the Department of the Interior in Washington.

A campaign to raise funds for the mural was started soon after Miss Anderson gave her concert before an audience of 75,000 gathered in front of the Lincoln Memorial. The Daughters of the American Revolution previously denied the use of Constitution Hall in Washington to the singer.

Sketches for the competition, which will be judged by a jury of artists, must be submitted by Dec. 2.

The Section of Fine Arts announced also two other national competitions, one for a mural and sculpture for the new War Department building and the other for a selection of 300 water-colors to be placed in government hospitals throughout the country.

# Marian Anderson Foundation For Philadelphia Urged By Dr. Alaine Locke Of Howard

Tribune
4-4-40
Philadelphia Pa

## City Would Be Assured Future "Marians," Says Educator; Lauds Local Artist's Painting In White House

Colored Philadelphians could insure themselves of future Marian Andersons and gain general cultural security by establishing a Marian Anderson Foundation.

That was the proposal made by Dr. Alaine Leroy Locke, professor of Philosophy in Howard University, at last Sunday's Reeve Memorial Presbyterian church forum, 50th and Aspen streets. He also praised the work of Sam Brown, Philadelphia painter and art teacher in the Bok Vocational school.

Brown, whose painting, "The Scrubwoman," hangs in the White House, did the two portraits—of James H. Irvin, founder of Reeve church, and the Rev. George F. Ellison, pastor—which were unveiled at the forum.

"Philadelphia pride," Dr. Locke said, "sometimes means being proud of what we have, and not being proud of what we have produced.

"Both Tanner (the artist) and Marian Anderson are native products but just recently have we taken a genuine interest in the careers of either one of them.

"But we might go Philadelphian even more. There should be a Marian Anderson Foundation for the creation and perpetuation of Negro talent and genius."

### Greater Recognition

He said that Negro artists of today enjoy greater community recognition, and mentioned the work of Brown, which he indicated, is "on the walls of the public schools and in at least one of our churches."

Negroes should take greater interest in their own artists and buy more of their work, Dr. Locke suggested.

Theodore R. Penney unveiled the paintings and presented them to the church from the Men's League. He also introduced Councilman Irvin, Rev. Mr. Ellison, Brown, and H. G. Lee, who designed and contributed the easels on which the pictures rested.

The other part of the program, consisting of vocal and instrumental solos, included Miss Gladys Ellison, Mrs. Ludah Davis, Edgar Cohen, Robert Graves, and J. R. Harrison.

George Carter, president of the Men's League, presided; and Dr. Melvin Lofton, graduate of the Howard School of Medicine, introduced Dr. Locke.

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# Marian Anderson May Fill Large Auditorium

Item
4-28-40
New Orleans La.

For the second time in its history, the large side of the Municipal auditorium seems likely to be completely filled for a concert when Marian Anderson, noted Negro contralto, appears in recital Monday, May 6. Several years ago, Grace Moore filled the big side in her first local concert, but other artists have chosen the small side.

The entire orchestra and boxes will be devoted to white people and already hundreds have secured reservations. The balcony will be reserved for Negroes.

Tickets for the concert are on sale at 325 Baronne street and at 623 S. Rampart street.

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Mobile, Ala. Press
April 17, 1940

# *Colored Soprano To Sing in City*

Ethel Wise, colored soprano, will be presented in a song recital at the Franklin Street Baptist Church at 8:15 o'clock Thursday evening under auspices of the Mobile alumni chapter of the State Teachers' College and the branch college.

A graduate of Howard University and a former student of the Juillard School of Music in New York and the American Conservatory of Music in Chicago, the artist now holds the position of director of vocal music at Lincoln University, Jefferson, Mo.

The recital is being presented a week earlier than the date formerly announced. The public is invited to attend.

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Winston-Salem, N. C., Sentinel
April 20, 1940

# Negro Soprano To Sing Here

Dorothy Maynor, famous Negro soprano, will present a concert in Fries auditorium of the Winston-Salem Teachers College Monday night, May 20. She is being brought to the city under the auspices of the Negro Y. W. C. A. building fund.

The singer's rise to fame is one of the rare success stories in recent music history. A few months ago she was an unknown singer. Today critics agree that she is one of the outstanding singers on the concert stage.

Last summer she got her musical opportunity. A friend persuaded Serge Koussevitzky, conductor of the Boston Symphony Orchestra, to let her sing at his musicale given each year for his orchestra. Beginning with a difficult German Lieder she went on to coloratura arias from Handel and Mozart, and ended with the Wagnerian "Ho-yo-to-ho," from "Die Walkuere."

Born in Norfolk, Va., the daughter of a minister, the singer received her early training in the choir of her father's church. At 14 she entered Hampton Institute and went to Europe with the institute's famous choir. After studying in New York, she was introduced as solist with the Boston Symphony as the beginning of her career.

A special section will be reserved for white persons wishing to hear the concert.

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# RECORDS: WHITHER JAZZ?

## Album of Chicago Swing Induces Some Sombre Thoughts—Recent Releases

Times
4-28-40
New York

By GAMA GILBERT

CHICAGO'S contribution to jazz is pretty well epitomized in the recent Decca album called Chicago Jazz (twelve ten-inch sides, $3.50). In a reminiscent mood, Decca has rounded up some twenty-odd of the white boys who played in Chicago in the post-war days. They had sought the spirit of the music that had come up from New Orleans not long before, and they ended by developing a style of their own. It was compounded of an almost purely Negro product, qualified by the influence of their own musical feeling.

This is what you can hear in the album. The tunes are jazz classics: things like *Nobody's Sweetheart, There'll Be Some Changes Made, Someday Sweetheart, China Boy, The World Is Waiting for the Sunrise, I Wish I Could Shimmy Like My Sister Kate, Darktown Strutters' Ball*. The bands are Eddie Condon and his Chicagoans, Jimmy McPartland and His Orchestra and George Wettling's Chicago Rhythm Kings. The personnel boasts such names as Jess Stacy, Joe Sullivan, Floyd Bean, Pee Wee Russell, Danny Polo, Bud Freeman, Charlie Teagarden, Max Kaminsky, Artie Shapiro, Floyd O'Brien.

Adolf Busch.

Thus the music and the men. Not every note of the resultant records is a gem of inspiration; but there are better solos in this album than you're apt to find in five times the number of ordinary commercial releases. From the perspective of years, and in the light of recent developments, this music sounds like swing's golden period. Chicago swing was totally unself-conscious, spontaneous, as original as jazz can be, and unspoiled by the temptation of Big Business via radio. It was the music of men who found in it a free, direct and natural means of self-expression.

In most of today's jazz, as heard on records, there is little such relation between men and music. Today jazz looks to Big Business for its existence, and Big Business has all but exhausted the commercial possibilities and the publicity values of swing. Therefore the market for swing is contracting. What are the boys doing in the meantime? Frankly, trying to find what the market wants, putting out feelers in the name of "experimentation," forgetting that jazz, like any other music, needs human impulse.

Thus we have Artie Shaw "experimenting" with a big orchestra in *Adios, Mariquita Linda* and *Frenesi*, and achieving nothing bolder than restaurant music. In *Huckleberry Duck* and *Business Men's Bounce*, Raymond Scott has sought the new jazz in rigidly precise and tricky orchestration. Benny Goodman and Lionel Hampton combined their ingenuity in the restrained and clever *Pick-A-Rib*, but it is far too precious and studied for a mass-appeal jazz. From the resources of a classical musical training, Alec Templeton devises his smartly satiric *Bach Goes to Town*, which, for all its skill and wit, is way above the heads of average jazz consumers.

Another George Gershwin or a rejuvenated Irving Berlin would help remedy the situation, for a good tune can work miracles. But the composer is not encouraged to his best efforts today. Radio kills a song in a matter of weeks; movies want and get mass-production music; and Broadway is suffering a desperate complication of ills. As an outlet for honest jazz, records are now more important than ever.

Nashville, Tenn Banner
April23, 1940

# Folk Music, Concert Close Fisk Festival

By SYDNEY DALTON

A chamber music concert Saturday afternoon, followed later by an evening of folk music, and an organ recital by Arthur Croley Sunday afternoon brought the eleventh Festival of Music and Fine Arts at Fisk University to a close.

The main idea that ran through the musical performances this year was the presentation of significant compositions by American composers. It not only was a worthy idea, but it served to introduce local music lovers to much fine music not previously heard here. It is an unfortunate fact that outside the large music centers of the country concert goers are apt to believe that creative music in our land stopped with the passing of MacDowell. Visiting artists and organizations are usually pretty conservative in making their programs, with the result that the music of our outstanding present day composers, such as Ives, Thompson, McBride, Harris, and a score of others, is rarely, if ever, heard.

Harold Schmidt's idea, therefore, of presenting some of these works was not only praiseworthy but turned out to be highly successful. Several compositions of great interest and remarkable originality were heard. A "Stabat Mater" for soprano and string quartet, by Virgil Thomson, was one of a group of numbers beautifully sung by Emma Cornelia Pitt on Saturday afternoon. It is an intricate bit of writing which would require more than one hearing to appreciate fully. Elizabeth Chapman and Harold Schmidt were the violinists in the quartet; David Robison the violist, and Oscar Eiler the 'cellist.

There was also a set of "Tracer-ies" for piano, by the Negro composer, William Grant Still, thoughtful and colorful pieces, excellently played by Harold Chapman. And there was Mr. Chapman's Sonata for Violin and Piano, in G, which has been heard before. Mr. and Mrs. Chapman were the performing artists, and the work itself and the playing of it made a most favorable impression.

On Saturday evening the "Old Harp Singers," a local organization directed by E. J. Gatwood and established by George Pullen Jackson, devoting its talents to our folk music, sang eight numbers in a highly polished manner and with fine tonal effect. Edward Matthews, formerly a student at Fisk, was a visiting artist. Possessing a baritone voice of great richness, he was much applauded in a group of songs by Beethoven, Mallote and Quilter. The Fisk Jubilee Singers gave a group of spirituals in their usual unique manner, and the program ended with Matthews and the chorus giving a stirring performance of Earl Robinson's "Ballad for Americans," a work quite out of the ordinary and thoroughly American.

At his recital on Sunday Mr. Croley displayed the recently installed additions to the university organ, adding to its brilliancy and tonal quality. He, too, included a group of American works by Simonds, Sowerby, Gaul, and Edmundson. There also was a very effective and well written "Ave Maria," for soprano, viola and organ, by Mr. Schmidt. Catherine Van Buren sang it admirably.

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# Luncefords Records Up

Afro-American 4-30-40
Baltimore

NEW YORK—Recognizing his ability as top flighter in the world of swing, the Columbia Record Company has switched the Lunceford band from their thirty-five-cent Vocalion records to their fifty-cent Columbia label.

Only the company's best name bands are listed on this roster, which makes this quite a set-up for Lunceford.

With a recording session set for early this month, the first tune under the new label will be a Beethoven swing classic, which the band has been playing for its own amusement for quite some time.

Joe Sullivan, leader of a mixed group of musicians which swing out nightly for the patrons of Cafe Society in the Village, also has a new group of recordings for the mixed group followers. Having just finished a recording session, his first under a new contract, the platter will be released in the near future.

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## In the Popular Field

Journal
5-5-40
Kansas City

Grab-bag, assorted flavors:

*Red Wagon* and *Dupree Blues* are given the benefit of Count Basie's solo piano playing on a ten-inch Decca disk, 35 cents. Basie is backed by Fred Green, guitar; Walter Page, bass, and Joe Jones, drums, who provide the right balance of rhythm and melody. The Count is at his near best in "Red Wagon," where he capitalizes on his neat, pointed, economical style.

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# Famed Negro Singer Appears Here Tonight

Constitution

## Marion Anderson Returns for Concert Starting at 8:30 O'Clock.

5-4-40
Atlanta
Ga

Marian Anderson, famed American Negro contralto, returns to Atlanta tonight to sing in concert at the Municipal auditorium. The program begins at 8:30 o'clock.

The singer, presented by Marvin McDonald, made a terrific hit with Atlanta music lovers here last spring both with the quality of her voice and her range.

5-4-40

The great Toscanni said after hearing her sing, "What I have heard today is not heard once in a 100 years."

Marian Andeson today is one of the most widely demanded singers for radio and concert work.

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# Fisk's Annual Music Festival Set for Friday

Afro-American 4-30-40
Baltimore

NASHVILLE, Tenn.—The eleventh festival of music and fine arts at Fisk University April 19, 20 and 21, presents a program of American music with the University Choir, the Fisk Jubilee Singers, the Old Harp Singers of Nashville, and Edward Matthews of New York City participating.

The festival will open at the noon chapel period, with L. Hollingsworth Wood, vice-chairman of the board, presiding. At 4, Friday afternoon the art exhibit will be opened in the library. It will include American water colors from the Brooklyn Museum of Art and works by Aaron Douglas and Puryear Mims.

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# PHILIPPA WINS!

## Double Philharmonic Honors !

5-9-40
Courant
Ohio
News
5-9-40

New York City—"It seems to be a habit with Philippa to win prizes," declared Rudolph Ganz, New York Philharmonic conductor, this morning to a capacity audience at Carnegie Hall and to millions of WABC listeners. He handed her a large book, "Artists in Music of Today," autographed to "dear clever Philippa," by the maestro himself.

Philippa Schuyler, in a white chiffon ruffled frock with black slippers and black velvet bows, curtsied to Mr. Ganz and the applauding audience. It was her fourth consecutive prize won from the New York Philharmonic and was given as a reward for her notebook on the instruments of the orchestra for the seasons' Town Hall Concerts.

In listing the instruments of the orchestra, their ancestry and appearance, Philippa made a point of describing the banjo, its history as an invention of the American Negro, derived from a probable simpler form called the banju in the Congo, and made famous, among others, by W. P. Dabney, editor of The Union, in his youth.

In a few moments, Philippa received a second prize when Mayor La Guardia pinned a medal on her. This was for her notebook on the Carnegie Hall Concerts for Young People of the past season also, and was the reward for her study on musical form. This year as last year, Philippa was the youngest among the four medal winners.

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Bernice Calvin, 15, the oldest of the medalists this year, won an Honorable Mention ribbon last year. Ruth Vogt, 12, and Charles Beck, also 12 who received Honorable Mention the past two seasons, were the other medal winners. Among the 20 Honorable Mention winners of the Carnegie Hall series this year was Dolores Calvin, 12. Among the 16 Honorable Mention winners of the Town Hall series this year was 6-year-old Janet Dixon.

It is the privilege of the medal winners to have their pictures taken with the important guests of the occasion. As a double prize winner, Philippa and Mayor La Guardia were photographed alone first. Then Philippa and the other medalists posed with the Mayor and Mr. Marshal Field of Chicago, who is president of the Board of Directors of the New York Philharmonic, for the dailies and music publications. Mr. Ganz posed with Philippa, Bernice and Dolores Calvin for the colored papers. Little Janet Dixon, 6, also colored, was too ill to pose with this special group.

More than 5,000 children attend these concerts.

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# Phillipa Schuyler Wins Praises of New York Mayor

Journal 5-4-40
Washington D.C.

NEW YORK—Talented little Phillipa Duke Schuyler, eight-year-old daughter of Mr. and Mrs. George S. Schuyler, took the spotlight, Saturday when prizes were awarded 39 children on the stage of Carnegie Hall at the last of the season's Philharmonic Symphony Society's Young People's concerts.

At the close of the ceremony, Mayor LaGuardia, who made the awards, personally congratulated Phillipa, whose notebook work received a special award. He sat on the arm of a chair, held both Phillipa's hands in his and they talked earnestly for three minutes, their noses only a few inches apart.

Little Phillipa on April 23, was featured in the musical memory contest of WQXR, the classical musical radio station of New York. She startled her audience by answering several difficult questions concerning the works of the masters and ended, amid much applause, with a piano interpretation of her latest composition, "Men at Work."

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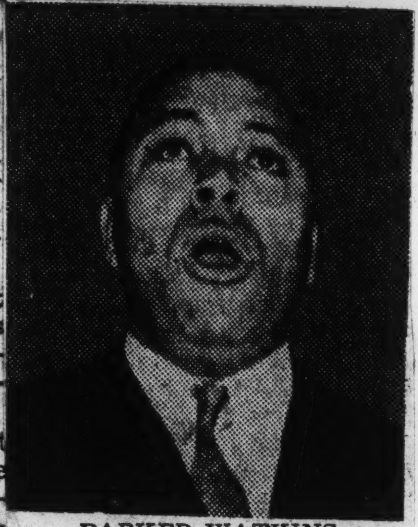
MUSIC- 1940

# Marian Anderson's Manager Signs Singing Troubadour of R. R. Station

Afro-American 1-27-40 Baltimore, Md.

## Given Five-Year Contract

## Expected to Net $100 000



PARKER WATKINS

NEW YORK—Parker Watkins, 35-year-old tenor who made an opportunity for himself by singing during the Christmas holidays at the Pennsylvania Station here, last week signed a five-year contract with S. Hurok, the manager of world-famed Marian Anderson.

This contract is expected to net the singer $100,000. Watkins was employed on a WPA music project until the 18-month ruling deprived him of his job.

Watkins began an engagement last week at the RKO Theatre on Eighty-sixth Street, appearing with Banks Kennedy, the organist who gave him a chance in the Pennsylvania Station.

He will also appear at the RKO Fordham and the RKO Regent Theatres.

In addition, he has been signed to appear regularly on station WOR, New York City.

**Was Student**

Watkins had been successful in curing some of the best teachers in the musical field: Sigmund Jaffa, Edgar Scofield, Eugent Davigneau, and Mme. Gerster-Gardini, former wife of Fritz Reiner.

He was also successful in obtaining jobs with well-established musical organizations such as the Psci and Aeolian Opera Companies; was soloist with the Hall Johnson Choir and the St. James Presbyterian Church in Harlem, and when his luck was at low ebb, with the WPA Music Project.

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# Contralto Will Sing Here Again Late in April

Tribune

1-28-40

By Edward Barry.

Let us hope that nobody else wants to hear Marian Anderson this afternoon. The Auditorium's 3,665 regular seats, as well the extra chairs in its boxes and the 140 places in its orchestra pit, have all been sold. However, another recital by the great colored contralto has been announced for this season. It will be given in the Auditorium on Sunday afternoon, April 21. This will not be a part of Northwestern university's regular concert course [today's recital is] and it should be a great deal easier to obtain accommodation.

Today's appearance will be Miss Anderson's first here since the hullabaloo last season about Constitution hall and the D. A. R. and Mrs. Roosevelt made her a national figure. Miss Anderson had long been a national figure, of course, in the sense that she was directly or indirectly known to a few hundred thousand music conscious persons. Now millions of casual readers are familiar with her name.

It all started about a year ago when the D. A. R. refused to lease Constitution hall, in Washington, for an Anderson recital. The incident was brought out into the blinding limelight on Feb. 27, when Mrs. Roosevelt announced that she had resigned from a certain organization because of policies of which she did not approve. Before that there had been publicity in the shape of protests from such musical figures as Tibbett, Flagstad, Farrar, Damrosch, and Stokowski. The D. A. R. soon found itself on the receiving end of more thousands of verbal brickbats than that august body had ever served as target for.

The cry of race prejudice went up from a thousand throats. The country did not, of course, overlook the curious fact that the hall which Miss Anderson had been denied was named after the document which guarantees her against discrimination.

Marian Anderson gave her Washington recital after all—not in Constitution hall but on the grounds of the Lincoln memorial, which Secretary of the Interior Ickes had granted her the right to use. The audience numbered about 75,000.

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Marian Anderson was born in Philadelphia about 35 years ago. At 6 she was a member of a children's choir in a poor neighborhood of the city, at 13 she had been accepted by an adult organization in the same town. After toying with the idea of becoming a violinist she determined when she was 16 to bend every effort toward building a career as a singer. In this determination she has never wavered.

Marian Anderson.
[Delar Photo.]

Thanks to the interest and help of Philadelphia's Negro people, Marian Anderson was able to secure good vocal instruction as well as opportunities for public appearances. She sang with the Philadelphia Philharmonic society and, a little later, won a competition the prize of which was an appearance in Lewisohn stadium, New York, with the Philharmonic Symphony orchestra of that city.

• • •

She went abroad for the first time about 1930, and this trip was followed by others during the next few years. First these journeys were primarily for the purpose of study, but by 1933 she was embarking on European concert tours. She made 142 appearances in the Scandanavian countries, and in May of 1934 ventured into Paris itself. So successful was this Paris recital that two others followed in the same city before the spring of 1934 was over. More European travel followed. Even such off the beaten track countries as Poland and Spain were visited during the season of 1934-'35. In December of 1935 she sang in New York, starting a second American career which has turned out of the most brilliant of the century.

• • •

The earliest Chicago recital by Marian Anderson of which the files hold record took place on Jan. 26 1931. Edward Moore, then music critic of THE TRIBUNE, saw plainly that this was no ordinary singer. He praised her range, her dramatic voice colorings, her flexibility. Exactly five years later—on Jan. 26, 1936—Miss Anderson was back for her first local appearance after her succession of European triumphs. That recital, like the one of this afternoon, was under Northwestern university auspices.

During the last four years Miss Anderson has made several appearances here. The dark beauty of her voice, and her musicianship, sincerity, and modesty of manner, have won her a huge local following.

Today's program follows:

| | |
|---|---|
| Piangero mia sorte ria, from "Julius Caesar" | Handel |
| Siciliana | Handel |
| Sento la gioja, from "Armadigi" | Handel |
| Auf der Donau | Schubert |
| Die Rose | Schubert |
| Meeresstille | Schubert |
| Die Männer sind mechant | Schubert |
| In der Ferne | Schubert |
| Recitative and aria from "Carmen" | Bizet |
| Thoughts of Home | Bedford |
| Songs to the Dark Virgin | Price |
| Cantilena | Vehanen |
| A Fairy Tale | Vehanen |
| City Called Heaven | Arranged by Johnson |
| O Peter, go ring dem bells | Arranged by Burleigh |
| Sometimes I feel like a motherlese child | Arranged by Brown |
| Honor, Honor | Arranged by Johnson |

1-28-40

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Miami, Fla. Herald
December 1, 1940

# Spirituals On Program

## Choir To Sing Tonight At Hialeah

A program of religious music and negro spirituals will be presented by the choir of the Hialeah Community Church tonight under the direction of Mrs. Rubie Pierce Jackson. Soloists on the program will be Marie Sjostrom Gruell, Bette K. Thornton and William Shepherd.

An organ prelude will open the concert at 8 p. m. in the church, Palm avenue and Fifth street. The program follows:

Organ prelude—
Judge Me, O God — Neidlinger
Open Our Eyes — MacFarlane
Choir
Solo, Ave Maria — Bach-Gounod
Marie Sjostrom Gruell
Prayer—
The Rev. F. A. Shipley
Response—
Choir
Negro spirituals—
Choir
Offertory—
Prayer Is the Soul's Sincere Desire — Bitgood
Choir
The Lord's Prayer — Malotte
Bette Thornton and Choir
Solo, Selected—
William Shepherd
Anthems—
The God of Abraham Praise — D. Buck
Now the Day Is Over — Miller
Choir

# BRAZIL'S FOLK-MUSIC

Rec

## Its Influence on the Modern School of Composers of the Country

By MARGARET E. STEWARD

RIO DE JANEIRO.

THE music of Brazilian composers of the modern school such as Villa-Lobos, Francisco Mignone, Camarg Guarnieri and others, is beginning to command world-wide attention It is interesting music because i has its source of inspiration in what is perhaps the most picturesque and captivating folk-music of South America.

Brazilian folk-music and dance a product of the Indian racial element, the Portuguese melodic element and the African rhythmic element, has reached an original and ethnical expression. With its quantities of forms, exuberant and characteristic rhythms and melodic quality, it is as varied complex and beautiful as Brazil itself, with its heterogeneous population, contrasting climates, varied and beautiful scenery and vast solitudes.

But Brazilian composers were not conscious of their vast inheritance until Villa-Lobos, pioneer of the modern Brazilian school, set the example and sought inspiration in Brazilian folk music and dance.

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The Brazilian aborigines were considered by the first explorers to be very musical. Music had an important part in their rites and ceremonies, especially the religious ceremonies. In these the dances were very animated. After becoming intoxicated by drinking a beverage made from some herb, the Indians would dance, in the same rhythm and chanting with a nasal intonation the same monotonous tune, for twenty-four hours on end, to the accompaniment of Indian drums and the maracá, a sacred rattle, and the clapping of hands and stamping of feet. Music was looked upon as a gift from the gods and a musician was a person much esteemed.

The beautiful Indian legends have been a source of inspiration to many Brazilian composers. Among them is that of the Yara, or Iara, a beautiful water nymph who, with her marvelous voice, waylays young men and entices them to her abode at the bottom of the river, from which they never return; that of the "Amazonas," legendary maidens who inhabit the island of Marajó in the Amazon River, and which slightly resembles the old Greek tale; that of the Curupira, an evil spirit that takes the form of a little Indian boy with green teeth and feet turned back, and who waylays travelers by asking them for a light for his pipe. He has the evil eye and brings people bad luck and unhappiness. His wife is the Caiçara, who with willow branches whips men and beasts lost in the forests. Besides these, there are many others about Rudá, the god of love; the Pagé, the Indian witch doctor; Tupan, the supreme god, and Anhangá or Jurupari, the evil spirit.

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Authorities on the subject do not agree as to whether the Brazilian Indians used the five-tone scale or not. They do agree, however, that they did not consciously use the fourth of a tone, as has been supposed, but that the effect was caused by the unconscious lowering or raising of the pitch according to whether the tune was sad or gay.

Many authentic Indian songs some happily recorded, have been used with effect by Brazilian composers, notably Villa-Lobos (Tierú Ualalocê, Nozani-ná) and Lorenzo Fernandez (Imbapara).

Reminiscent of Indian influence is the dance Catira, or Cateretê, which was adapted to the church ceremonies by the Jesuit priests in colonial times to attract the Indians. They also organized processions and mystery plays in which scenes from the life of Christ and of the saints were represented. The Jesuit priests often translated these into Tupi, the Indian language, and in time the devils and fabulous personages began to appear in these plays ingeniously dubbed with Indian names. It is affirmed that the influence of the Gregorian Chant, taught by the Jesuit priests, is still noticeable in the old folk music in the interior of Brazil.

The Portuguese settlers brought with them the European musical instruments in vogue, and song forms such as the "Fado," "Acalanto" (lullaby) and the "Moda." The Brazilian "Modinha," that had its origin in the Portuguese "Moda," became the principal song form of colonial times. Sweet and melancholy in character, it was very much appreciated when introduced at the court in Portugal. Portuguese music established the harmonic and melodic structure of Brazilian music of the colonial period.

Of Portuguese origin is the cycle of Christmas festivities composed of the "Bailes Pastoris," the "Chegancas," and the "Reisados." The "Bailes Pastoris" were pageants of pastoral character which represented the visit of the Three Wise Men to the manger of the New-Born King, and were always interwoven with dances and songs of pastoral character.

The "Chegancas" were dramatic pageants based on Portuguese romance that glorified their conquests on the seas and in wars against the Moors.

The cycle ended with the "Reisados" on Twelfth Night. Composed of several choreographic processions, the "Reisados" could be considered a suite. The first dance was the "Ternos," in which shepherds and shepherdesses, after visiting the manger at the church, went dancing and singing from house to house. The last part was the "Bumba Meu Boi," a ceremony in which a group of people, two of whom impersonate the sacred ox, go singing and dancing from house to house. It is a long ceremony, all in verse, and is popular even today in the north of Brazil. These festivities were supposed to end on Twelfth Night, but in Bahia they were sometimes prolonged until Carnival.

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Portuguese influence is especially noticeable in children's songs and rounds, principally in the interior of Brazil where Negro influence was not pronounced. Villa-Lobos and especially the Sao Paulo composers, have woven these melodies into their compositions. This type of song is called a "Toada." In the interior States the guitar, introduced by the Portuguese, is today the favorite instrument of the country people.

The coming to Brazil of the African Negro had unforeseen and far reaching influence on Brazilian music. Imported from Africa in masses, the slaves brought with them their dances and songs, and in time reconstructed their most popular instruments.

The most important of the African dances were the Lundú and the Congo-Angolian Batuque and Samba. All the other dances of Negro origin, such as the Quimbête, Caxambú, Jongo, Corta-Jaca, Miudinho, Choradinho, Chiba, Quilombos and Côco de Zambé may be considered local variations of these three dances.

The Lundú, excessively lascivious in character, was originally from the Congo. It was later accompanied by verse in which the slaves expressed their hopes, doubts, sorrows and joys and which was in turn satirical, malicious, amorous, comical and sensual. The verses of these old Lundús reveal interesting phases of Negro life of that period.

The music of the Lundú was similar to that of the polka, but with a more restless and syncopated rhythm.

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Of Negro origin is the Congo or Congada, a burlesque adaption of the old fights between the various African monarchies. Really a suite, it is composed of several dances and ends with the "Maracatú," a choreographic procession in honor of Our Lady of the Rosary and Saint Benedict, the Negro patron saint, in which the "finale" was the coronation of the African king at a church of Negro devotion. This suite, really a pagan ceremony, was ingeniously invested with religious significance to adapt it to the new consciousness imposed under the pressure of the church.

Later it was incorporated into the carnival festivities, as were all the other Brazilian dances, where it lost much of its original brilliance and sumptuousness.

The eminent Brazilian composer, Francisco Mignone, wrote a ballet entitled "King Chico's Maracatú" based on an authentic historical legend. It is composed of a suite of eight dances and won great success when presented at the Municipal Theatre in Rio de Janeiro at the last ballet season.

The Quicombes or Quilombos were Negro dances in which they represented the fights between the runaway slaves and their captors, reminiscent of the famous runaway slaves that formed the colony of Palmares in the State of Minas Geraes.

Other minor influences were the Spanish with the Tirano and Bolero; the Spanish American with the Habanera and Tango, and the European Valse, Polka, Mazurka and Schottish.

From all these already assimilated elements Brazilian folk-music and dance has sprung. So rich, interesting, exuberant and complex is it that it is an inexhaustible source of inspiration for modern Brazilian composers.

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Newport News, Va Press
December 14, 1940

# Youthful Negro Baritone to Be Heard in City

Bobby Parks Cossey, 15, Negro baritone, who has sung in 25 states and appeared before several notables, is to be heard in two Negro churches in the city Sunday.

He will sing Sunday morning at 11 at Carver Memorial Presbyterian church and at 7:30 that night at St. Paul's A. M. E. church.

The youth has been ranked by music critics as being the "second Roland Hayes" of the Negro race.

He sings in seven different languages and his repertoire includes many difficult compositions of such masters as Handel, Schubert, Shumann, Scarlatti, and others.

The boy is the pupil of his father, Prof. R. H. Cossey. He has given recitals at leading Negro universities of the South, including Fisk, Morehouse, Florida Normal, and Lincoln. He sang as guest of the bishop's council at the general conference of the A. M. E. church in Detroit.

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Chattanooga Tenn., Daily Times
December 14, 1940

# CAPEHART SONG LEADER AT NEGRO ELK SERVICES

Dr. Leroy Capehart, colored city physician, and director of the choir at Warren Chapel African Methodist church, will lead the singing at the memorial services of Armistice Lodge 440, colored Elks, tomorrow at 3 p.m at Warren chapel.

His full vested choir has prepared special music for the occasion, at which Grand Secretary James E. Kelley, Birmingham, will be the main speaker, following a ritualistc service by members of the lodge.

Members will meet at 411 East Ninth street at 1:30 p.m., to greet visiting Elks expected here from Knoxville, Athens, Cleveland, Scottsboro and Birmingham. They will march to the church from the Ninth street meeting place.

MUSIC- 1940

# PHILADELPHIA HEARS DEBUT OF 26-YEAR-OLD SOPRANO

Kansas City, Mo.
7-17-40

W. PHILADELPHIA, Pa.—(ANP) —Virginia Lewis, 26 years old, soprano, made her first appearance as a soloist with the Philadelphia orchestra here in Robin Hood Dell Monday night.

Disclosing a voice of great promise, her singing was the musical highlight of the evening. Her two numbers, "Summertime" and "My Man's Gone Now," both from the same folk opera, "Porgy and Bess" were heartily applauded. Summertime was repeated as an encore.

Miss Lewis was born in Philadelphia where she attended grammer school and graduated from Overbrook high. Her career, to date, has been quite checkered. Piano and violin study, housework, child's nurse, a fling with Lew Leslie's "Blackbirds" and WPA music teacher.

She was urged to study voice seriously by William D. King in 1936. Her first public appearance was at the new Century auditorium in 1937 and the following year in the foyer of the Academy of Music. Last year's recital was cancelled due to a throat ailment.

The Dell president, Samuel R. Rosenbaum, after hearing Miss Lewis sing at a private affair, arranged for her Dell debut.

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# Summer Song Festival Set For Ft. Valley

Daily World
7-11-40
Atlanta, Ga.

FORT VALLEY, Ga.—(SNS)—It was announced here this week, that a "peach" festival of song would be inaugurated as an annual feature of the summer program at the Fort Valley State College, under the direction of the noted chorister and composer, Frederick Hall, of Dillard University, who is attached during the summer, to the Fort Valley State College Summer School faculty.

Coming, as the Festival will, each year, at the height of the peach season in the heart of Georgia, the program will include two days of festival music by members of the Fort Valley State College Summer School, guest soloists, quartettes, and choirs, neighboring urban and rural choirs—with a grand finale being furnished by the presentation of the Oratorio, "The Holy City", by Gaul, on Sunday, July 14, by the Summer School choir and soloist, under the direction of Mr. Hall.

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# Noted Negro Pianist And Singer Available Through IWO Bureau

Wen Talbert, noted Negro pianist and leader of the Wen Talbert Choir recently heard at the Lewisohn Stadium, and Louise Burge, noted Negro contralto, are now available for bookings by the I.W.O Concert and Lecture Bureau, 80 Fifth Ave., N. Y. C., 16th floor.

Miss Burge, who is accompanied by Mr. Talbert, was recently hailed by music critics for her splendid rendition of the solo parts of William Grant Still's ballad, "They Lynched Him on a Tree," when it was performed recently at the Lewisohn Stadium. Music critics in New York acclaimed her as "the music find of the 1940 season."

Both these capable performers recently stated that they derived extreme pleasure from appearing before audiences of progressive and labor organizations. Mr. Talbert stated that these are the most refreshing experiences of his life.

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Montgomery, Ala., Advertiser
July 15, 1940

# Hawkins's Orchestra To Play Here Tonight

Erskine Hawkins' famous orchestra, one of the famous negro bands in the country, is scheduled to appear at Cramton Bowl tonight in one of the feature dance band attractions ever to be brought here,

Creator of the hit tune "Tuxedo Junction," Hawkins' group of musicians are rated highly in their field. Special seating facilities have been arranged for white spectators as well as a special platform to take care of 500 colored dancers.

Tickets are on sale at Dean's Drug Store, Turk's Cafe and Lee's Grill.

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# Paul Robeson to Sing At Hollywood Bowl

HOLLYWOOD. — Scheduled for solo appearances during the current Hollywood Bowl season of Symphonies Under the Stars, are many of the world's most renowned musicians. Paul Robeson, famous Negro actor and singer, will be heard at the Bowl this summer.

Sopranos who will appear include Gladys Swarthout, Grace Moore, Lily Pons, Kirstan Flagstad and Laura Saunders; tenors, Lauritz Melchior and Armand Tokatyan; baritones, John Charles Thomas, Perry Askam and Paul Keast; pianists, Oscar Levant, Vladimir Horowitz, Bartlett and Robertson, Jose Iturbi, Alec Templeton and Vronsky and Babin.

Two ballets, one by Nijinska, the other presented by Adolph Bolm, and one grand opera, "Carmen," are on the roster of events.

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Outstanding music by Negro composers will be presented by more than forty Negro artists at free concerts to be given daily from Tuesday night through Sunday night in the American Common at the World's Fair. The participants include Todd Duncan, Ann Brown, Chauncey Lee, William Allen, Aubrey Pankey, Louise Burge, Eddie Matthews and a combined choir of 300 voices directed by Juanita Hall and J. Rosamond Johnson. In addition, many artists in the popular field will appear, including Maxine Sullivan, the Prophets Trio, the Calypso Kid's Troubadours and several bands.

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# Marian Anderson Heard by 12,000

7-27-40

PHILADELPHIA.—More than 12,000 persons were attracted to the concert here on Thursday when Marian Anderon sang with the Robin Hood Dell Orchestra, breaking all records for the local outdoor orchestra concerts.

Early comers arrived three hours before concert time and when the gates opened at 7 o'clock many hundreds were waiting. Several thousand were turned away when the gates were closed, shortly after 8.

Fairmount Park guards rescued Miss Anderson herself when her chauffeur became confused and escorted her to the general admission entrance, where autograph hunters besieged her.

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# Staduim Record Shattered by Miss Anderson

7-27-40

NEW YORK.—A new all-time high record of attendance was reached here on Saturday when 25,000 persons turned out to greet the return of Marian Anderson.

The lines to the box offfices began forming at 4 o'clock in the afternoon and half an hour before the concert began employees of the Stadium announced "standing room only."

Countless late comers bought the spaces behind the seats and many were turned away when all of that was taken.

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# Young Baritone Sings at F.D.R. Library Opening

HYDE PARK, N.Y.—(ANP)—President and Mrs. Franklin D. Roosevelt, who issued a special invitation to William Bowers, concert baritone, to sing at the informal dedicatin of the new library here on Independence Day, were generous in their praise last week of the young artist's work.

Mr. Bowers, formerly starred in "Porgy and Bess" and with the Hall Johnson choir when the group appeared with the New York Philharmonic Symphony orchestra, sang a program of classics, spirituals and request numbers.

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# Woman Sells Her Song, "Trigger Slim" To Decca

7-30-40
Atlanta, Ga.

MEMPHIS, TENN.—(SNS) — Memphis has found a new song writer. She is Mrs. Minnie Wallace, of 367 St. Martin Street. Her song, "Trigger Slim," based upon the daring murderous escapade of a young bandit who made several persons gulp large quantities of whiskey as he robbed a Florida Street liquor store last fall, has been recorded by Decca Company, New York.

"Trigger Slim" may be heard at a number of restaurants and night clubs using nickeleodeoms.

Mrs. Wallace, when interviewed regarding the number, said that she took newspaper clippings and composed words for the song. She plans to put several other pieces on the market, including "Wondering Girl."

"Trigger Slim," the man, was arrested several weeks later following his spectacula holdup and subsequent murder of a white man who attempted to apprehend him as he fled from the scene. He was caught at the Beale Street Palace Theater.

# Terms Swing Music An Expression Of American Culture

Daily World

# Duke Ellington Tells Of Origin

7-29-40

Atlanta, Ga.

(By DUKE ELLINGTON for ANP)

Swing music is very definitely an expression of American culture, something definitely and wholly American. It is not something, however, which sprang from a high social, intellectural or financial status. It is essentially an earthy product. It does not claim relationship with the higher arts but remains entirely unpretentious.

As is traditional with all popular, or folk music swing music expresses the sentiments, musically-speaking, of the great majority of the American people; and in this case, it is not a medium for the delicately-tuned thoughts and the more subtle emotions of the intellectural elite. It is, on the contrary, the medium of expression whereby the everyday man and woman finds it possible to express the headaches, weariness love-sickness, joy and high spirits which add to life.

To prove the significant Americanism of swing-music, it becomes necessary for us to consider the origin and development of this particular type of music. In tracing its history, it becomes simple matter to perceive the influence this music has had over a period of many years on the tempo of livnig as practiced by the democratic masses of American people. It is as much a part of them, and is as individual to them, as is what is popularly spoken of as American slang.

**MUST GO BACK**

To trace the music that we recognize today as "swing music," to its true origin we must go a long way back. The music was first born in the workfields of the South, and it was created by the African slave brought over to this country in the slave-ships of the 1800's. In those days there was a saying that a "silent slave is a thinking slave." For this reason the plantation owners forced their slaves to sing while they worked.

There is a popular belief that swing-music of jazz was first derived from the Negro spiritual. This belief is entirely false and can be so proved by a study of the facts. The first Negro songs were work songs only, entirely lacking in any religous outlook. It wasn't until later that they began to study the Bible and the changed Negro outlook became noticeable in their songs, and the religious element entered into the work-songs. Thus eventually, the Negro spiritual was born.

However, the rhythm element, that element with which we are most concerned when studying the evolution of swing music, first became apparent in the work-songs from the fields. As the years passed, the Negro developed this musical medium more thoroughly, until it became a healthy and flourishing, though unwritten, music.

**TWO TYPES BEGIN**

There now began to be two types of music, these differing in spirit and tempo. With the advent of emancpiation, the younger generation found it possible to imbue their music with some spirit of optimism, excitement and gaiety. On the other hand, emancipation, which to some meant the beginning of a new world, a new life; to others, to the older folk, it seemed a calamitous tragedy, leaving them entirely lost and at sea, ignorant of what to do and where to go.

The older generation then, still called in desperation upon their Savious and chanted their fate in music, while the younger people were heralding the dawn of a new day. The earliest evidence of the new tempoed music was the creation of what was known as the "cake-walk.' Then came the Spanish-American war, and with it, carried along in its wake, there appeared still another musical element, the blues or lament.

These blues songs were taken by the white man, printed and in a very short time, they attained a tremendous peak of popularity. They expressed emotions which were common and familiar to all classes of persons, high and low. Once these songs were printed by the white man, and in white idiom, they no longer belonged solely to the Negro, they became American. Thus the first evidence of American jazz found its being and in no time became the dominating popular music, or folk-music of the American people.

Jazz itself went through many stages. It has been labeled in many ways and today we know it as Swing-music. It has been developed, it has been ornamented, but this music that we know now, is still essentially the same.

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# STOKOWSKI HEARD WITH YOUTH GROUP

## All-American Orchestra Has First New York Appearance at Lewisohn Stadium

Times

## ALL STATES REPRESENTED

## Young Musicians Create an Excellent Impression—Off for South America Tonight

7-27-40

By OLIN DOWNES

Leopold Stokowski and his All-American Youth Orchestra made their appearance last night at the Lewisohn Stadium, and they created a remarkable impression. It was the orchestra's first visit to New York.

New York, N.Y.

The orchestra numbers 100. It includes fifteen players from the Philadelphia Orchestra, seven of whom are listed in the program as section leaders. The remainder of the musicians have been selected from 560 applicants who previously had passed examination in their home States, every State in the Union being represented in this new organization, which sails tonight after its second stadium concert on its South American good-will tour. Twenty members are girls. The average age is 16 to 25, but two are 14, and the senior age, aside from one or two of the Philadelphia Orchestra participants, is, we are informed, 27. In a little more than two weeks of rehearsals, Mr. Stokowski has achieved results astonishing from any viewpoint, and very impressive to the listener.

### Spirit of Playing Marked

It is to be said at once that the first part of the program exposed some rough tone and a pressure for sheer weight and brilliancy of effect which sometimes marred the quality—an effect eliminated later on in the evening. What was evident immediately was the sonority and vitality of the tone, the resiliency, spirit and conviction of the playing. The stability of the performance no doubt was owing in part to the presence of the orchestral players already mentioned as experienced craftsmen, as section leaders. Their sureness and authority, as well as the individual beauty of tone for which they are already known, made invaluable elements of the ensemble. But they did not suffice to represent the excellence of the organization as a whole, and after there had been a change in the placement of the microphones on the stage, and possibly in Mr. Stokowski's management of balances, the love music from "Tristan" was played with a sensitiveness, a luminousness and richness of tone color and an intensity of feeling that could hardly have been exceeded by an orchestra of the best professional material and long establishment.

And this occurred in an open-air auditorium, under the recurring buzz of airplanes, circumstances under which an orchestra cannot possibly be heard at its full value. The effect was testimony equally to the quality of the young players and Mr. Stokowski's phenomenal capacity for leadership.

As for his interpretation of Brahms, that is another matter. He was, as he usually is, the dramatist and the rhetorician par excellence in this performance. He was painting, anyhow, with exceptionally broad brush-strokes, for ten thousand listeners. Not impossibly he may well have determined to run no risks of losing an effect, or playing too restrainedly for the multitude. No opportunity for a sudden change of dynamics, an arresting ritard or acceleration was let by. The point is, that the leader obtained so completely what he wanted from an orchestra of young people, Americans, assembled together for a first rehearsal less than a month ago.

There were probably some miscalculations or, may we say, some unconcluded experiments? The seating plan was practically that already attempted by Mr. Stokowski in performances of the Philadelphia Orchestra, which he gave last season in Carnegie Hall. The purpose is, in his own words, "to increase the volume of delicate sounding instruments by placing them deep in the reflector" and "to increase the definition and articulation of the woodwinds by placing them center front" and "increase the deep tones of the double basses by placing them center back" and "to blend the tone of the brass by placing them right and left forward and directing the tone back into the reflector," etc.

In theory this may hold true. In spite of all this the strings last night were sometimes overprominent and roughest in the Brahms first movement of any part of the orchestra. The slow movement was gloriously sung. In the wondrous poetry and shimmer of the "Tristan" music the solo trumpet of Saul Caston, first trumpeter of both the Philadelphia and Youth orchestras—the voice of Brangaene in Wagner's original score, and a wonderful idea of tone-color—was entirely covered up at moments by the weaving string choir. There were things like that which so operated as now and then to confuse values.

### Opens With Bach Fugue

But these were secondary considerations. The concert was brilliantly successful. The opening, with the "little" G minor fugue of Bach, in Stokowski's arrangement, well contrived for purposes of impact and effect, preluded the Brahms symphony. A prelude and toccata of Gardner Read, played for the first time here, revealed in another way the orchestra's virtuosity. There were three encores at the end, Debussy's "Claire de Lune"; Bach's "Air"; Ravel's "Bolero."

Tonight the All-American Youth Orchestra sets sail on the Uruguay on its good-will tour of South America, given with the support of the State Department of this government, and bound on a mission of art and international understanding, following the visit of the unsurpassed Toscanini and the NBC Symphony Orchestra, which cannot fail to strengthen international relations of a deeper and higher nature than those of politics. It is said that after this tour the orchestra will disband for the Winter season, and assemble again next Spring, possibly for a Spring tour, and certainly for a seven-week season at Atlantic City. Such a body should not be allowed to disintegrate, even temporarily. The All-American Youth Orchestra should become a permanent institution, for which a place could certainly be found in the artistic life of the nation.

MUSIC- 1940

ASSOCIATION OF MUSIC TEACHERS IN NEGRO SCHOOLS

# Music Group To Convene At Institute

INSTITUTE, W. Va., April 19—The fourth annual meeting of the Association of Music Teachers in Negro Schools will be held at West Virginia State college, April 26, 27 and 28.

Theodore Phillips, director of music at West Virginia State is in charge of arrangements for the conference. William Allen is chairman of the program committee.

Carleton Sprague Smith, director of the music division in the New York public library will be the principal speaker. Other speakers and artists expected to appear on the program are Harold C. Schmidt, chairman of the music division of Fisk university; William L. Dawson, Tuskegee institute; Harold Brown, Florida A. and M. college; Warner Lawson and Bernard Mason, A. and T. college, Greensboro, N. C.; John Work and Robert Hemingway, Fisk university; Camille Nickerson, Howard university; Newell Fitzpatrick, Knoxville college; Edgar Clark, Fort Valley State college, and others.

Marian Anderson who sings in Charleston, W. Va., April 28 and whose recital the members and friends of the association will attend in a body, is expected to be special guest of the convention in the final meeting on Sunday evening.

MUSIC - 1940

# Know Your History

(This is another in the series of historical sketches of famoous Negroes which will be presented in The Call each week during 1940. The sketches are written by students in the Negro History classes at Lincoln university under the supervision of Prof. Lorenzo J. Greene.)

Music #

### By Kenneth Billups

## William Grant Still

Although William Grant Still lives to-day, already history has recorded his name in the annals of music, for he is a creator of "indigenous American music."

The rise of Williiam Grant Still has appeared to be meteroric because of the sudden burst of publicity attending his work. In reality, his has been a steady climb since the days when, as an inexperienced youth, he mailed scores of music to editors of contests for grand opera and symphonic poems.

On May 11, 1895, in the heart of the old South, (Woodville, Miss.), William Grant Still was brought into a world where colored musicians were generally considered illiterate, drunken and immoral. It is no wonder that his mother wanted him to become an educator. It was her hope that he would prepare himself in the field of science.

### "Flunked at Wilberforce"

His mother succeeded in starting him along educational lines. He entered Wilberforce university, where he was active in musical activity. It was while at this institution that his musical instinct overruled his desire for formal education. Still 'squandered' his money on music material, read and wrote music in classes, neglected his studies, and had such poor grades that he was finally "flunked" out of college.

But Still showed that his record at Wilberforce was not to be a reflection on his future. He went to Columbus, Ohio, got a six-dollar-a-week job in a poolroom, and earned enough money to enter Oberlin. Here, Still became the recipient of Oberlin's first scholarship in music. Later he went to the New England Conservatory of Music where he studied under the noted George Chadwick.

The year, 1918, found him enlisted in the United States Navy. He then received a scholarship to study music under Edgar Varese, who encouraged him to seek expression in his racial inheritance rather than to ape the mode of the day.

### Sophia Tucker Hired Him

W. C. Handy, Don Voahess, Sophie Tucker, and Paul Whitman must receive credit for giving Still his first opportunities to show his work to the world. Miss Tucker gave him the job of orchestrating the music for her acts. He worked also a time with W. C. Handy, in Memphis, where he claims to have written the first band arrangement of "The St. Louis Blues."

Still is also an accomplished musician. He can play almost any instrument in an orchestra, and when "Shuffle Along," the great Negro revue of about 12 years ago came to Broadway, Still was playing the oboe in the orchestra pit. Still's creative work soon took him from the orchestra pit and before long he was doing orchestrations for Earl Carroll's "Vanities;" "Rain or Shine," the second "Americana," and other shows. For two and a half years, Still arranged and directed the "Deep River Hour" over the Columbia and WOR networks.

Paul Whitman commissioned him to write "From a Desert Plantation;" Whiteman also took him to Hollywood and gave him his chance there. On the coast Still did work for Warner Brothers and Columbia pictures, where he served as musical advisor for a time.

### Won Guggenheim Fellowship

The winning of a Guggenheim Fellowship by Still developed into an unusually productive period as regards his musical creations, for it was then that he composed "The Black Man Dances," "Kaintuck," a poem for piano and orchestra; the powerful three-act opera, "Blue Steel," "Quit Dat Fool'nish," and "Three Visions," all for piano solo. In addition, he made his own arrangements of several Negro spirituals.

Stills published works also include "Afro-American Symphony," "Symphnoy in G Minor," "Sahdji," an African ballet, and "La Guiablesse," a ballet based on a legend of Martinque.

"Lenox Avenue," commissioned by the Columbia broadcasting system, was originally scored for orchestra, a narrator and chorus, and thus was presented over the radio Later it was converted into a ballet.

### Wrote '39 Fair Theme

Still's latest triumph was his selection to write the theme music for the New York World's Fair of 1939. He was chosen for this important commission, only after the Theme Committee had listened to music of all other American composers and had announced that his contained the peculiar American quality needed. After the fair is over, the music will be played independently as a symphonic poem, and thus the music will not die with the fair.

It goes without saying that whatever Still attempts will be unusual. The harmonization of Negro spirituals is seldom a matter of great importance but when Still turned his hand to it and put into his arrangement all the characteristic musical efforts he thought they deserved, they created a discussion upon publication. His spirituals, when harmonized according to their inherent racial qualities, show little Caucasian influence.

### History Maker by Firsts

As a Negro, William Grant Still has already made history in the United States. He was the first Negro to conduct a white radio orchestra in New York, the first to write a symphony, the first to conduct a major symphony orchestra in the United States, namely, the Los Angeles Philharmonic orchestra in the Hollywood Bowl, in 1936.

But in a larger sense is this Negro now making history in the United States. It is not often that an English musical periodical prints articles about American composers The last issues of the excellent little London magazine, "The Chesterian," contained an article about Still that would be worthy of application to a Bach. That Still's music is termed the most characteristically indigenous music ever to come out of America, should make every Negro appreciative of his contribution to American music and the high place which the Negro today holds in the artistic and cultural life of the United States.

—Kenneth Billups (Senior)
Lincoln University

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Rodriguez, Paris

Jules Bledsoe returns to the recital stage after absence.

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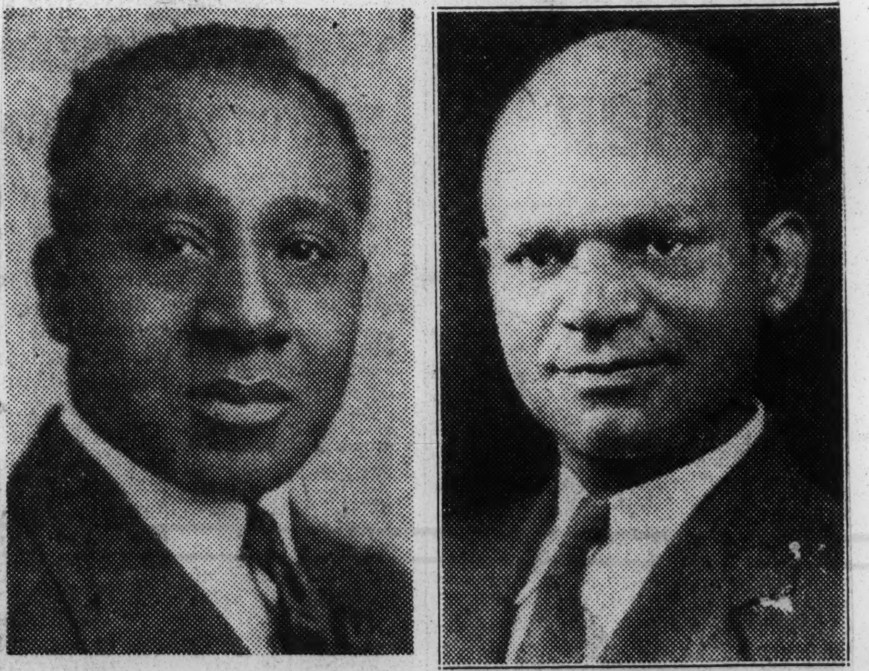
# Started Cinderella Singer to Fame



INVITED AS SPECIAL guests to the Norfolk recital on this Friday by Dorothy Maynor are these noted musicians, Dr. R. Nathaniel Dett (left) and Ernest Hays, who had important roles in the discovery and development of the "singing discovery of the decade."

It was under Dr. Dett, then director of Hampton Institute's choir that Miss Maynor first attracted wide notice as a soloist. When she decided on home economics as a career, it was Mr. Hays, also of the Hampton music faculty, who persuaded her to make music a career instead. Mr. Hays has accepted the invitation to be present, and Dr. Dett, now director of music at Bennett College, Greensboro, N. C. is expected to be here if other engagements permit.

# Marian Anderson Acclaimed By Packed Boston Symphony Hall

Journal and Guide
1-27-40
Norfolk, Va.

BOSTON, Mass. — Fresh from recent triumphs in which she was acclaimed anew as one of the greatest vocalists of all times, Miss Marian Anderson, went into Boston's famous Symphony Hall, January 7, and commanded such a volume of applause from a capacity audience that staid old Boston's leading daily papers minced no words in singing her praises.

WHAT PAPERS SAID

Edward Downes, of the Boston Transcript said, "between the Handel and the spirituals came Schubert Leider, the Card Scene from 'Carmen,' two English songs and some Finnish folk and art songs.

"This is the first season, if memory serves, that the Card Scene has been on Miss Anderson's programs—it was magnificently projected. By the time she came to the Negro spirituals, Miss Anderson's voice which had an edge to its loud tones, was a luminous, pliable instrument completely at her command. What had gone before had been distinguished, commanding artistry—what came now was sheer inspiration, a depth of emotion and singing, the peer of any to be heard today."

The Boston Daily Globe wrote in speaking of the works of Handel which she sang, "If these were not Handel at his greatest, there was pleasure in hearing unfamiliar items by a great genius of vocal writing, and also in the irreproachable style and the opulent tone that characterized Miss Anderson's singing of them."

20TH ANNIVERSARY

Miss Anderson's concert was also the 20th anniversary as a New England impresario of Aaron Richmond. She, as usual, was accompanied at the piano by the capable Kosti Vehanen, who as composer, was represented on the program by "Catilena" and "A Fairy Tale."

Among the selections which Miss Anderson sang were Handel's oratorio, "L Allegro, il Penseroso ed il Moderato;" Shubert's "Die Rose," "Meeresstille," and "In der Ferne."

Her spirituals included "Sometimes I Feel Like a Motherless Child," and "The City Called Heaven." She will make an appearance on January 26 in the million dollar City Auditorium at Kansas City, Mo.

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# Release 5 Record Set on "A Song By Roland Hayes"

Journal and Guide
2-17-40
Norfolk, Va.

BRIDGEPORT, Conn.—(ANP)—A set of five records in a special album entitled "A Song by Roland Hayes," has recently been released under the Masterworks label by Columbia Recording Corporation whose main offices are located here.

A descriptive booklet accompanies the album in which Mr. Hayes gives English translations of the foreign language numbers and explains his background in interpreting the various schools of composition.

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Durham. N. C., Morning Herald
February 4, 1940

# ROLAND HAYES WILL APPEAR AT N.C.C.N.

## Distinguished Negro Tenor To Be Presented In Recital On February 14

"Should women sing Spirituals?" someone once asked Roland Hayes, the distinguished Negro tenor who appears in recital here on February 14 at N. C. College for Negroes.

"Anyone can sing them, if the approach is only right," Hayes answered. "For so many years my people have been thought of as being light-minded and light-footed, the 'song-and-dance' attitude. What is not always realized is that feeling runs deep among the Negroes, and religious conviction is a very real thing. We have other things to give the world besides amusement.

"I remember when I first sang for King George V and Queen Mary in Buckingham palace. They remarked quite kindly to me after the concert that they were pleasantly surprised; that it was nothing at all like the Christie Minstrels!

"The Spiritual, as opposed to the art song, which is thought out and fixed, springs from deep inspiration and must be sung with that feeling in the heart and mind. White men—and women—could sing Spirituals if only they felt that way. It is more a matter of feeling than of art."

It is small wonder that an audience listening to these heart-felt songs should be held transfigured—even a little disturbed. However exalted they may be, Spirituals are made of the stark stuff of raw emotion—they are not politely coated with manners.

When you hear Roland Hayes sing those few simple, unaccompanied verses of the "Crucifixion," and you shudder at the description of the agony of the Passion, you can agree with Haywood Broun, who wrote in the New York World:

"Roland Hayes sang of Jesus and it seemed to me that this was what religion ought to be. It was a mood instead of a creed, an emotion rather than a doctrine. There was nothing to define and nothing to argue. Each person took what he liked and felt. whatever he had to feel and so there was no heresy. And as for miracles, music itself is a miracle."

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# To White House

**THEO. CHARLES STONE**

Young concert baritone singer who recently returned to this country from war-stricken Finland, has been invited to the White House to sing at one of Mrs. Eleanor Roosevelt's musicals during the spring season.—Woodard photo.

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Raleigh, N. C., News & Observe
February 6, 1940

# NEGRO TENOR'S HOBBY IS AFRICAN MUSIC

## Roland Hayes Hopes to Master Strange Melodies for Modern Audiences

Roland Hayes, noted Negro tenor who will sing at the North Carolina College for Negroes in Durham on Wednesday night, February 14, studies African music as a hobby.

Although he has never been to Africa, he has come in contact with tribal musicians who have visited this part of the world, and has spent absorbed hours listening to their music and learning their ways of making it.

"Not only am I interested in it for itself, but I hope to be able to make it understandable to my audiences some day," he says. "There are, of course, many of the melodies which cannot be 'translated' into our idiom, or put upon our instruments because they use intervals smaller than our half-tones." Hayes hopes one day to compose works which will retain the essentials of the tribal music without falsifying it.

Among the tenor's prized possessions are various musical instruments from Africa which have been presented to him by native musicians.

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# *The Open Forum*

## Adoption of Bland Song and J. C. Carter

Journal and Guide
2-17-40
Norfolk

Editor, Journal and Guide: In formally adopting a song taken from the repertoire of a colored composer—the long deceased James A. Bland, as official anthem of their state, the Legislature of Virginia conferred no honors upon "the Negro." That the Old Dominion solons quite properly ignored, even to deleting dialect from title and lyrics.

Without alternative to recognition of merit in a particular instance, our State of Virginia met an issue squarely. Virtue of genius thus becomes rewarded. And it strikes me as more nearly "incidence" than coincidence that it should have become JOURNAL AND GUIDE'S very good fortune to print properly on its front page news of the Legislature's selection of "Carry Me Back to Old Virginia" as State Song just two weeks after publishing "A Livable Democracy." the masterful essay from the pen of J. C. Carter of Danville; which, I think, argued for just what happened when the Legislature recognized James A. Bland as the one song-writer, living or dead, worthy of being honored, though posthumously, as author of their State's Anthem.

It has been my privilege to have known Lawyer J. C. Carter since shortly after the turn of the century. Looking backward, it is easy indeed, to recall him as one of the few men I have seen and observed who has always kept his feet on the ground, and his mind free and clear. He started out with the ST. LUKE HERALD of Richmond as what would be termed in these days of the "commentator craze" a columnist; thus the first such of my recollection on any newspaper (and I don't mean weeklies).

For several continuing years Mr. Carter wrote under the pen-name of "Dr. Socrates." Ever interpretative of men and things. never static nor raceological, he made simple the complex or involved, overflowed with common sense, and his effervescent whimsy entwined through it all made ST. LUKE'S HERALD a paper always worth reading.

By vocation a lawyer in Danville and vicinity, Mr. Carter was closest associate of the late James H. Hayes in the leadership of organized colored Virginians in their fight against adoption of the State's new constitution back in 1903.

In those days Mr. Carter lived in Houston, near South Boston, at which later place he contacted trains to and from Danville or Richmond. Then I was a Pullman porter operating between Richmond and Birmingham, via Danville. Learning of Mr. Carter's presence one trip I went forward for a chat; and to my query would the rig be at South Boston to carry him to Houston he replied: "If the mule that pulls it ain't dead. He was much ailing when I left." Carter, the successful man, was never pretentious.

I am constrained to think of J. C. Carter when occasioned to recall the "Sage of Emporia," William Allen White, the Kansas country editor, who became famous overnight more than 30 years ago, and has remained so ever since, though he never left Main Stret. Though he could have succeeded in the law, at teaching or journalism, J. C. Carter has remained in the environs of Main Street in South Central Virginia, and now—with the recognition of merit, race regardless, by his State Legislature's adoption of "Jim" Bland's song as State Anthem, Carter's eyes "hath seen the coming of the Lord." For

that is the sort of recognition he has written and worked for.

—RIENZI B. LEMUS

Washington, D. C.

# Crowd Cheers Robeson at Carnegie Opening

World Telegram New York N.Y.

## Negro Baritone Recalled for Many Encores.

OCT 7 1940

By LOUIS BIANCOLLI.

A huge audience, estimated at over 3000, cheered Paul Robeson, the popular Negro baritone, in Carnegie Hall last night, the event marking the official opening of the Hall's Golden Anniversary Season.

Mr. Robeson was assisted by Clara Rockmore, Thereminist. The Theremin dropped out of the picture in the second half, when a tube blew out.

Mr. Robeson was in stirring interpretative form. Though he left a good deal to be desired in phrasing and in sustaining tone, and though his production was not as smooth as it used to be, he made up for it in declamatory brilliance and evocation of mood.

He began with the Negro songs Go Down, Moses and Deep River. Curiously, neither struck fire. Mr. Robeson found his stride in the English folk song Oh No, John. He caught all its facetious nuances and brought a roar of laughter with the last sly "No."

Next he sang the Russian folk song Night, first in English, then in crystal-clear Russian. He gave it breadth and nobility, but hardly any expressive warmth. An arrangement by J. Engel of a defiant Hebrew chant was declaimed like a challenge of David in Mr. Robeson's best style.

Miss Rockmore then came out and applied herself deftly to the therein, which behaved better in a Bach Adagio than in a Brahms Sonatensatz, where the staccati came off wrapped in fuzz. In the Bach its quality suggested the blending of a contralto voice and a 'cello, in the Brahms a slightly unruly musical saw.

The third division of the program went to Mr. Robeson and the widely known Ballad for Americans (Robinson-La Touche), in a solo version with piano accompaniment. The Negro baritone injected all the fervor and conviction at his command into it, as he had last summer at the Lewisohn Stadium. The audience cheered him lustily.

Trouble set in for Miss Rockmore after the intermission. She played Ravel's Kaddisch, and all went well. Then the thermmin gave a few plaintive bleats and lapsed into silence. An electrician tinkered unavailingly with it, and Miss Rockmore retired with an apology.

OCT 7 1940

Mr. Robeson went ahead with the program, singing Koploff's Laborer's Plaint and Moussorgsky's The Orphan, the former in Russian, the latter bilingually. Both were remarkable more for textual impact than for purity of tone. A Mexican folk song Encantadora Maria also came in for bilingual treatment.

Finally, the Negro song Nobody Knows De Trouble I've Se was eloquent and moving words, and the vocal tear of Lawrence Brown (the panist) and Mr. Robeson i Fit De Battle Ob Jerico more cheer-provoking e ment.

The encores outran tl Among them were Scanc Name, Lil David, Shorte and Hans Eissler's prisc in a concentration camp, Peat-Bog Soldiers, sung in English and German.

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# Change the World

## Paul Robeson Sings As the Voice of Oppressed Peoples the World Over

### By MIKE GOLD

Some years ago I heard Chaliapin sing. He was by then a legend; and certainly he deserved his legend. The great Russian basso had revitalized the opera by his imaginative power and dramatic gifts.

Most singers of the opera range still are nothing but specialized machines for producing sounds. As in every other field of science or art, your narrow specialist is not a complete man or woman, but something of a freak—a mental cripple.

SEP 15 1940

Chaliapin had broken out of that mould. It was a man singing—not a well-oiled, lifeless music-machine. You felt a rich, total personality using the music as a means of expression and communication.

Sunday Worker

Yet that personality was curiously flawed. As his private life demonstrated, Chaliapin had turned into a selfish bourgeois hooligan and a renegade to his people. A village lad who had tramped the roads with Maxim Gorky he became in the end a fawner and house-servant of aristocracy.

New York N.Y.

This was duly reflected in his singing, I believe. Some of the earthy strength of the Russian peasant was still there, a dark, tragic power as unknown in the polite parlors of bourgeois opera as the felt boots and sheepskin coat of a moujik. This was his heritage and the new thing that Chaliapin had, and it came from the people. But like so many artists who have risen from the masses, his very success corrupted him. And this, too, was reflected in his technique. More and more the traditional theatre falseness grew upon him, the obvious tricks and cunning exhibitionism of the bourgeois entertainer. It was difficult not to detect these traits in his singing, nor not to be repelled by them.

* * *

The other night, I again heard Paul Robeson sing. It is always a great experience. I am not a music critic, but merely a lover of music. As such, making my own subjective choice, let me submit that I believe Robeson to be the greatest singer of our time, certainly one greater than Chaliapin.

This is no longer a man singing—but a people, an oppressed, great-souled race pouring out its grief, its anger, its hope. The song flows from him as naturally as the primitive and apocalyptic poetry rises in some little Negro congregation in the deep south, shouting and singing their way out of slavery.

An artist must have an extraordinary purity to become so crystal-clear a medium of a folk. He has to burn out of himself every trace of intellectual snobbism, and esthetic vanity, before he can express such complete humanity. Paul Robeson has achieved this ultimate purity, I believe.

It is demonstrated in his variety. From one of those naive little melodies of Will Marion Cook, humble and fragrant as chimney pine-smoke in a southern dusk, he can turn to a heartbroken, rebellious work-song out of the Laurence A. Gellert collection, and then break into the epic chant of the Whitmanian "Ballad for Americans."

SEP 15 1940

The Negro people have lived in hell but have retained their humor, their kindness, their rebellion, their profound faith in a better life. When Paul Robeson sings, all that suppressed race genius is made evident. It is a genius that humanizes all it touches, makes stars, trees, men, animals and angels all seem near and equal. It is a genius that can rock the universe in its arms and croon over it like a mother. The voice of Paul Robeson rolls on, like a great Mississippi—strong, calm and beautiful, and you are certain that man is good and is sure to triumph over all the enemies of his goodness, the lynchers and parasitic capitalists, the priests of evil and kings of hate.

Sunday Worker

I believe Paul Robeson could construct a wonderful concert evening along the following lines. Its general name would be, "The Story of My People." It would begin with a group of African tribal chants. Then it would go into the spirituals and other songs of slavery in our North American Egypt—then pass into modern swing and the work-songs of the period of wage slavery. Then broaden into chants of the future, when all oppressed peoples had cast off their chains in a world revolution; and Negro and white, Jew, Christian and Mohammedan, yellow and brown-face, farmer and worker, all, all were singing through Paul Robeson a mighty halleljuah of praise for the day of world freedom.

New York N.Y.

The other night he sang Soviet songs in Russian; songs of the German anti-Hitler underground; and songs of white and black Americans who share freedom's hope in common. Yes, he is not only the singer of an oppressed folk, but of an oppressed world; and it is another example that political propaganda does not narrow the true artist but broadens him as wide as all humanity—if it is the right propaganda, and the right politics. You just can't sing like Paul Robeson to advertise a Wendell Willkie or a new shaving cream.

This is my conviction, let the

chips fall where they may, and I hope it is clear by now that I would like to hear Robeson sing just once a week for the rest of my life, and it would help me carry on, as it helps all who hear our grand and generous People's Artist.

SEP 15 1940

I must mention that Robeson sang at a benefit for a new Negro Playwright's Theatre that a band of brave and hopeful youngsters want to establish in Harlem.

I am an old fire-horse who has answered, it sometimes seems to me, hundreds of such calls. I have been present at almost every beginning of a worker's theatre that was tried in New York, starting with an amateur bunch some 15 years ago in a cold Fourth Street flat. Most have gone the way of all flesh, but still, who can deny that the American theatre has not been changed by all these experiments and vastly changed?

Sunday Worker

SEP 1 5 1940

The secret of life is that it can never be defeated. Any child, fresh, energetic, full of joy and ready to tackle all the problems that with your rheumatism and sad experiences are almost ready to lay down, is proof of the inexhaustible optimism of life.

New York, N.Y.

That's why I approve of all beginnings, and enjoy being around them. It has seemed almost impossible to establish a Negro Theatre in New York. Quite a few attempts have failed. But the need is there, the audience is there, a reservoir of fine actors and writers and artists is waiting for the signal to create; and everyone knows, by sporadic examples of Negro theatre, that a new genius is waiting to be born. The reward is sure but it must be fought for and organized.

This new theatre beginning got off to the finest start I have yet seen. No unheated little flat, but one of Harlem's biggest dance palaces launched the venture. It was an amazing first night with some 3,500 well-wishers to assist at the birth.

Every such worker and folk theatre has to have a real leader just as every trade union needs a strong organizer. The old Provincetown Playhouse, whose beginnings I was a young participant, had its soul and organized a temperamental ex-professor of Greek from Iowa, George Cram Cook. Without him, Eugene O'Neill might have not had his cradle. A young man, Theodore Ward, spoke as president of the Negro playwrights. He seems to be such an organizer as Cook, and I think there is hope in buckets. May we soon see a Negro Theatre that will teach something to American workers and artists. How can any theatre fail that has a Paul Robeson to build around?

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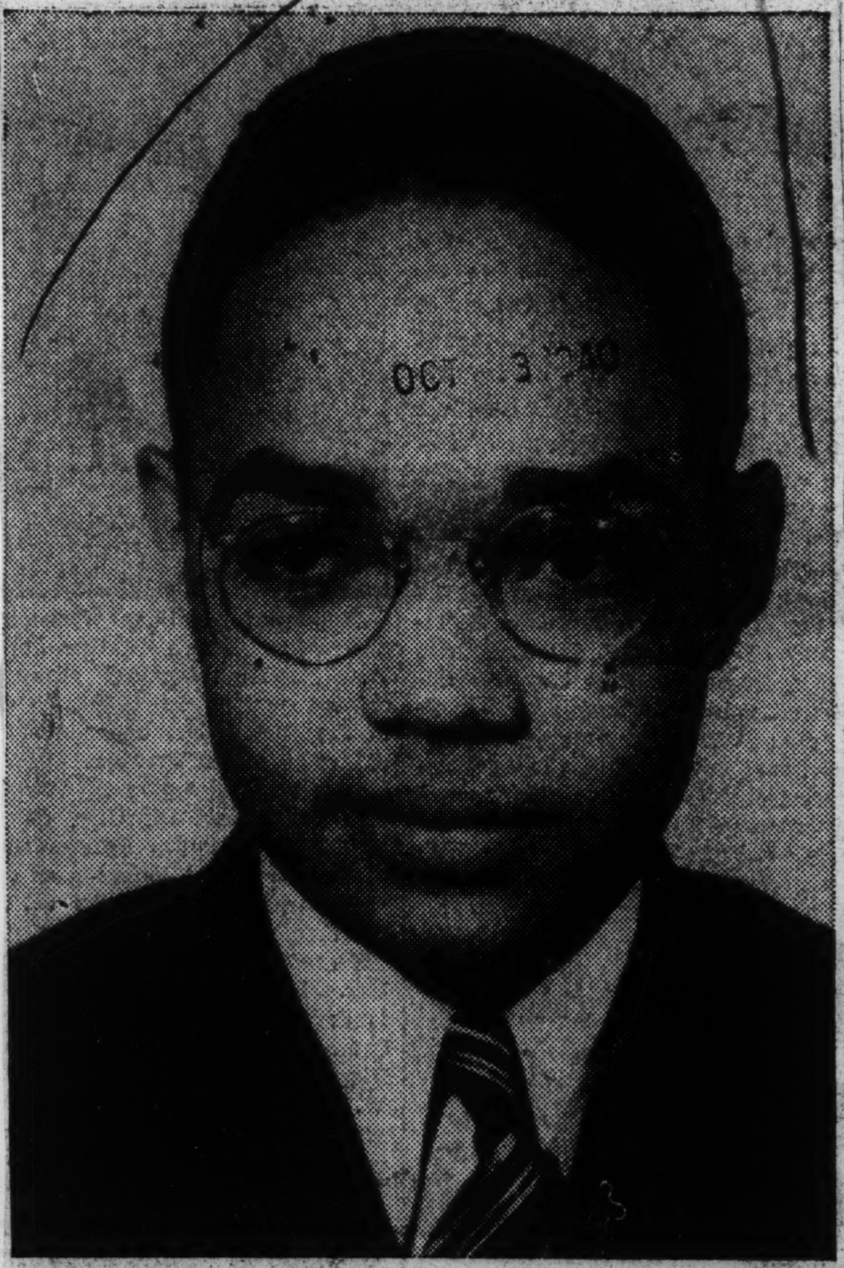
# IN CONCERT DEBUT OCTOBER 8



OCT 3 1940

# EUGENE GASH, 19-YEAR OLD CONCERT PIANIST, A REAL MUSIC SCHOLAR

**By EDYTHE ROBERTSON**

The eastern debut performance of Eugene Gash, 19-year-old concert pianist, at Town Hall, 123 West 43rd street, on Tuesday evening, October 8, 1940, will provoke a distinctly different interest in metropolitan music circles because the youthful pianist is a real musical scholar. The so-called music laity (why laity is not really necessary since two good ears are acceptable standards of so many music lovers) will rejoice to know they are listening to the work of "the masters" as the masters would have them played. The more sensitively adjusted students of the fine art will note the exceptional precision in execution and marvel at the volume scope of so modest an artist. From "forte" to "pianissimo", in the superlatives of each. Mr. Gash offers clear tones through a firm and agile finger control, complete comprehension of the subject and an adherence to the niceties of detail.

New

Age

Keep in mind this unusual scholarly performance while you review with your reporter his scant span of life. You see, Eugene Gash is only 19 years old, the second son of Mr. and Mrs. Hiram Gash of Denver, Col. Up to nine years of age Eugene employed himself with the usual childish happinesses. But, when Mrs. Gash became worn out with trying to teach the first born how to play the piano, Eugene became interested in this hard thing Brother was trying to learn. So much talent showed in his first trial that Mrs. Gash directed her efforts to Eugene and let the older brother return to "cops 'n robbers" or what ever it is that little boys shriek up and down the backyard playing.

OCT 3 1940

In one year Eugene had availed himself of all of his mother's instruction and like wise and loving parents she and the father sacrificed their luxuries to send Eugene to the best teacher they could find. So, for seven years after school and vacation hours were spent under the tutelage of Mrs. Helen Calogeras, authorized teacher of pianoforte of the nationally known Schmitz Studios of Music. He progressed rapidly and consistently and soon it was necessary to prescribe study with Germaine Schmitz in the Oakland, California studio. In the three years he spent in Oakland he progressed to the position of higher bracket student with the eminent pianist himself, E. Robert Schmitz.

His formal education had not been neglected and so he attended the high school in Berkeley, California, a residential suburb of San Francisco and graduated more than a year ago.

Since that time Mr. Gash has viewed college with a critical eye and told your reporter, "Piano is a full-time job." He is still studying with Mr. Schmitz who is here in New York readying this brilliant youngster for the Town Hall debut on next Tuesday evening.

**Accepted by Famous Impresario**

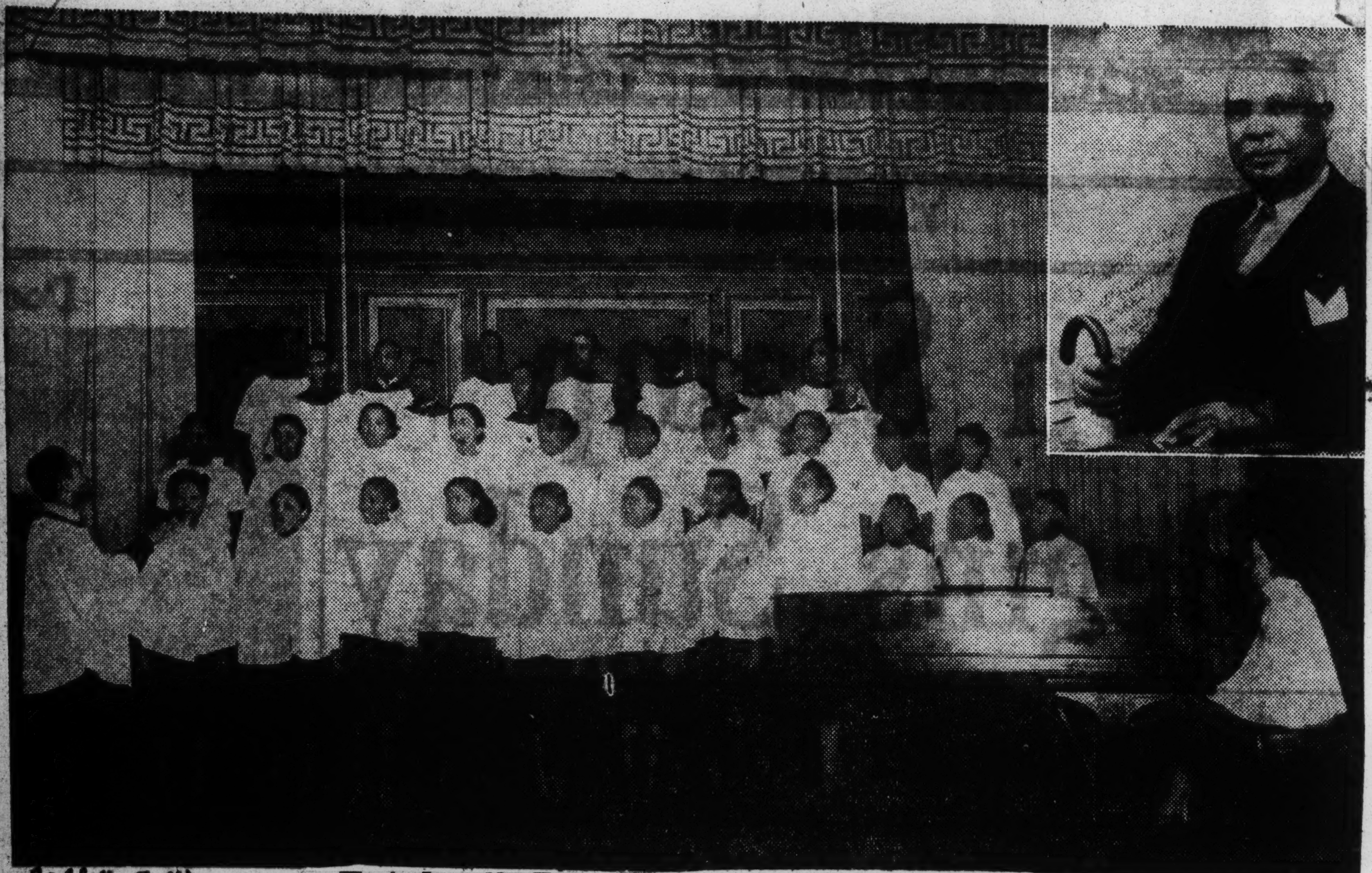
Mr. Gash has been paid the distinct tribute of being accepted for management by the famous Charles L. Wagner. Inc., with offices at 511 Fifth avenue. This same management arrange concerts for such soloists as Jeanette MacDonald, motion picture, radio and concert artist, Alexander Kipnis, new bass-baritone with the Metropolitan Opera, Jussi Bjoerling and Allan Jones, tenors—the latter is often co-starred with Miss MacDonald. From a background of impressive stars the management has taken on eleven young artists of promise and Eugene Gash of Denver is the only colored youth among them. For a quarter century the names of Mary Garden, Galli-Curci, and others have scored triumphs under the guidance of Mr. Wagner. It maybe that Gash will also climb the heights; he is now on the first rung of the ladder and Edward W. Snowden told your reporter during an interview with Mr. Gash at the Fifth avenue offices that the same is expected of this nineteen-year-old Negro pianist.

New York N.Y.

Mr. Gash has a charmnig smile and your reporter liked him upon first meeting. He's all around and as full of fun as you would expect the second son in a family of five to be. One evening we met his mother, who had first recognized the scope of his talent, and his only and much loved "kid" sister, Virginia, aged 11. It was then in animated conversation with them that we really saw why he is so "regular" and "all around" for the family is interested in everything, in living a full. kind and happy life. Mrs. Gash is the pilot of her little family and has made New York City home to the artist for as long as he will remain here. They are happily ensconed in Harlem's lovely Paul Lawrence Dunbar Apartments where they can all enjoy family life and where Eugene can practice comfortably.

MUSIC-1940

# W. C. Handy at Fort Valley Music Festival April 5



Call 4-5-40

With **CATHERINE VAN BUREN** of Fisk, and **FRANK HARRISON** of Talladega, assisting the Fort Valley State college choir, in the rendition

Kansas City, Kansas

of Coleridge-Taylor's "Death of Minehaha," for the Fort Valley Music Festival on April 5, the Sunday and Monday programs called for the presence of W. C. HANDY (inset), noted composer and publisher, as judge for programs of rural religious and secular music. String bands like the one Handy carried to fame years ago, and various novelty instruments were to feature the Monday evening program of secular music.

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Birmingham Ala News
March 24, 1940

# Melodies Of Foster Are Not Negro Music, Southernaires Assert

## Quartet To Appear Here Say Real Thing Very Difficult To Find

Can you name an American Negro song?

Ask the average man that question and he'll start humming a tune like "Old Black Joe" or "Swanee River"—but he'll be wrong.

That is the opinion of the Southernaires, famous NBC Negro quartet, who are scheduled to make an appearance at the Municipal Auditorium, at 8:30 p.m., April 2.

"These well-known tunes are merely 'popular conceptions' of American Negro melodies," this famed radio troupe told reporters today. "They are no more the rea thing than chop suey is a dish fo Chinese.

"If you want to hear authentic American Negro, you've got to find the people who worked in the cotton fields, the cornfields and the levee in the days of Southern slavery. That's where we find the tunes we feature on the air. We don't get them from books. We hunt up the old white-haired Negroes in the South who remember the days of slavery. Sometimes all we get from them is a scrap of melody, a single line of the lyric. From another source, we will get a little more—perhaps from an old Negro mammy. Eventually we piece together one more song that otherwise would be forgotten."

The search for these old tunes is ceaseless; that's one reason the Southednaires have more than 1,700 on their list, and are adding more every month.

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Talladega, Ala., Daily Home
March 22, 1940

# College Choir To Sing "Atonement" Easter

The choir of Talladega College, under the direction of Frank Harrison, will sing the "Atonement" by Coleridge-Taylor, famous Negro composer, in the DeForrest Chapel at 7 o'clock Easter Sunday night. The entire performance, including the difficult solo parts and the strangely moving "Song of the Three Marys" will be sung by members of the Talladega College student body, with no special soloists brought to Talladega for this event.

"These Easter concerts are so wel established as part of the traditiona life of Talladega College and city that

It is hardly necessary to announce that the public is cordially invited," said President Gallagher in his office on College Hill this morning. He added that if the crowds came this Easter as in previous times, it would probably be necessary to put chairs in the aisles, but that he thought all comers could be seated, provided they arrived before 7 o'clock.

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High Point, N. C. Enterprise
March 29, 1940

**IN THE NEWS**

Arturo Toscanini rece this tribute to Marian Ander famed Negro contralto, wh scheduled to appear in the city auditorium in Raleigh May 2: "A voice like hers is heard once in a hundred years." The Winston-Salem Journal says: "Severa North Carolina newspapers rebuked the Washington D.A.R anent the Anderson affair las year. Let us hope that nothing comes up to prevent the celebrated Negro artist from appearing in the Raleigh auditorium according to schedule." In our opinion nothing will be done by North Carolinians to prevent her appearance in Raleigh.

Moulton, Ala., Advertiser
March 21, 1940

# Lawrence County Negro Children Win District Song Fest

The Tennessee Valley High School of Hillsboro won first place in the District Song Fest which was held under the supervision of Beulah Carr March 19 in Decatur.

The annual state wide Song Fest is an outgrowth of an effort began several years ago in Covington County under the sponsorship of the supervisor of elementary schools of that county, Frances Clark, who conceived the idea that there was value in having the children of the county meet at the county seat for a "singing contest," the emphasis to be on the singing of the Negro spirituals.

J. S. Lambert, director of Negro education, became interested in the project and called in 1936 at Andalusia a meeting of a group of persons to make plans to expand the program into one that should reach the entire state. The first state-wide affair was held at the State Teachers College, Montgomry, in 1937.

There are seven districts in the state; Morgan County is the district center for Blount, Colbert, Cullman, DeKalb, Franklin, Jackson, Lawrence Lauderdale, Limestone, Madison, Marion, Marshall and Winston counties. Most of the counties were represented and rendered a spectacular affair. The contest songs were "Tell me how did you feel," and "Home in that rock." The Tenn. Valley group held the audience spell bound with the song "Rocking Jerusalem," an unpublished song. The chorus was directed by R. A. Stewart who is principal of the school, and Nora Stuart, accompanist.

The Tenn. Valley school chorus will represent Lawrence County in the state contest to be held in Montgomery April 6.

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Atlanta, Ga Constitution
March 24, 1940

# Negro Music Festival At Fort Valley College

The Fort Valley State College, Negro college at Fort Valley, has announced a music festival for April 4th to April 8th.

On April 7th, Sunday after at 4 o'clock, a large number of rural Negro church choirs will assemble in the auditorium of the school and join in singing the old songs without accompaniment, and as they should be sung. The following night, at 8 o'clock, in the college auditorium, Negro folk instrumentalists—benjo players, guitarists, string bands, mouth-organists—will furnish the program.

W. C. Handy, Negro composer of Saint Louis Blues and other compositions which have obtained international reputation, will be the guest of honor at these two programs.

H. M. Bonds, president of the college, writes, "I believe that this is the first time that any college, either Negro or white, has tried, in its music festival, to reach the real folk and to give dignity to such music in a formal festival program."

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# DU SABLE BAND TO GIVE CONCERT THIS AFTERNOON

Tribune

## 'Three Negro Dances' Is Featured Number.

Capt. Walter H. Dyett, bandmaster, will conduct the 108 piece Du Sable High school band in the annual spring music festival at 3:30 o'clock this afternoon in the school auditorium, 49th street and Wabash avenue.

Featured number will be "Three Negro Dances," latest composition for band by Mrs. Florence B. Price, Negro composer who will be present. John Greene, baritone, will appear as soloist, with T. Theodore Taylor at the piano.

Principals and section leaders will be Willene Pelt, flutes; Lorraine Wiggan, oboes and English horn; William Stewart, lower reeds; Lavergne Washington, Charles Cox, and Thelma Cotton, clarinets; Larry Shaw, saxophones; Melvin Moore, cornets and trumpets; William Lynch, horns; Samuel Dean, trombones; Robare Edmondson, who will represent the band in the national solo competitions, baritone; Shelton Houston, basses; Richard Chatman, percussion, and Garland Jordan, tympani.

Drum majorettes are Elinor Greene, Charlamae Barnes, Consuela Hunter, and Dorothy Laster. Drum majors are Garland Jordan and Houston Shelton. Melvin Moore, a captain in the R. O. T. C., is president of the band. Mrs. Antoinette Mathews is president of the band parent association and David Kellum is in charge of publicity.

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# Marian Anderson Sings for Her People

## Greatest Living Soprano To Give Carnegie Hall Concert for Benefit of Negro Organizations

Despite the fact that she is completing the heaviest New York season schedule of her career, Marian Anderson, the internationally famous singer, will give a concert at Carnegie Hall, Sunday, May 26, for the benefit of four Negro national organizations.

Proceeds from the concert, except for the actual cost of promoting the affair, will be divided equally among: National Association for the Advancement of Colored People, 69 Fifth Ave.; Division of Colored Work, National Council of the Y.M.C.A., 347 Madison Ave.; National Urban Legaue, 1133 Broadway, and International Committee on African Affairs, 8 W. 40th St., all of New York City.

MARIAN ANDERSON

Announcement of the concert, which will be Miss Anderson's fifth and final recital in her New York series, was made by Hubert T. Delany, New York Tax Commissioner and the singer's legal representative. The concert was arranged by Mr. Delany and S. Hurok, manager of the artist, following a conference with Miss Anderson last month.

Daily Worker

Last year, Miss Anderson gave over all the boxes to these four organizations at one of her concerts. This year, Mr. Delany said, she felt that the whole problem of social service and citizenship rights for Negroes in America needs to be focused on the minds of all the citizens of the country, now that democracy itself is on trial as never before. That is why she has made it plain that despite her heavy schedule she wants to make this definite contribution to the work of helping in the fight to extend the full freedom of citizenship rights to her people.

New York

S. Hurok, her manager, also echoed this sentiment, pointing out that the great artists of America are realizing that the highest art makes itself felt in terms of ministering to the full needs of all the people.

At a dinner held in honor of the noted singer, representatives of the four groups expressed their gratitude to Miss Anderson and her manager, S. Hurok, for this evidence of their deep interest in the work of their agencies.

Seats may be purchased from the headquarters of each of the headquarters of the four organizations and at Carnegie Hall box office.

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# Columbia Records Has New Releases

Age
4-27-40
New York

In the present day desire to follow up the latest musical trend, there's a tendency to turn away from the more old fashioned type of blues and spiritual singing. But the people who take pride in the fact that they set the styles, and more and more lending their ears to, and thoroughly enjoying, those singers who have recently been discovered along the highways and byways of the South and West. Singers, many of whom have more real rhythm and feeling in their voices than the highly touted "stars" of the musical world.

One of the best sellers that Columbia Records has is a tall, shy fellow who opens his heart and sings his original songs just as he used to sing them for the members of the corner store coterie who first heard him. Big Bill Broonzy, who turns out his records with no fancy orchestral background, but only a piano, drums and his own guitar, still has a down to earth quality about his platters which a great many orchestras would give anything to get. His two latest sides still stick to every day titles and superb blues vocalizing, telling the world that he's "Looking For My Baby,' and he has the "Ploy Hand Blues."

Then there's Sonny Terry, who is turning out to be a waxer on his own, although he is first Blind Boy Fuller's Harmonica player. In response to many requests, Terry has teamed up with Oh Red, Fuller's washboard player to turn out a stomp down rhythm number with the vocals done by himself. In a sensational fast duet, the two men make one hold his breath with the lightning-like rapidity with which their fingers and mouth fly over their respective instruments for "Harmonica Blues" almost brings the tears from the mouth organ as he plays the lowdown blues. All in all, for these devotees of rhythm who aren't too fanatical about swing, this new type of record with its primitive earthiness, should be a new thrill, and well worth the listening.

# Basie May Quit Band; Play Piano for Benny Goodman

NOV 16 1940

NEW YORK—Count Basie, who is playing piano for Benny Goodman at present, while the Basie crew lays off, may stay with Goodman, and break up his band, because of a controversy with Musical Corporation of America, which books him, regarding commissions, it was reported this week.

Basie charges that because of poor routing of one-nighters and bad management on the part of MCA, transportation costs and other road expenses left his band $11,000 in the red last year, while MCA made a profit of $19,000 off the Basie band in commissions over the same period.

### He Made Contract

The curious thing about the controversy is that Willard Alexander, of the William Morris Agency band department, and Basie's personal manager, who is now making the charges against MCA, was the person who originally signed Basie to the contract that he is now kicking against.

**At the time Basie was signed to the contract, Alexander was an executive of MCA. He left there to join the William Morris Agency, and became Basie's personal manager.**

Now Alexander and Basie are asking that the contract be changed so that a sliding scale of commissions can be fixed for MCA, based on the band's earnings, rather than the straight 20 per cent taken by most of the agencies for booking one-nighters.

Alexander says that MCA has agreed to drop its commission from 20 per cent to 15 per cent, but refuses to meet the sliding scale demands of Count Basie.

### Six Dates

Basie has six single dates booked in New England for the Shribman office, beginning November 6, and Alexander says that if the matters are not adjusted by the time they are completed, Basie will break up his band and join Benny Goodman permanently.

**Spokesmen for MCA said that its representatives and Basie got together last week and discussed the question and that Basie was told that there may be an adjustment of the disputed commissions if he is willing to accept the dates that are offered by the agency.**

The MCA spokesman charged that Basie had been turning down dates secured for him by MCA, even when they did not entail much traveling, and when the fees were good.

### Turned Down Royal

They stated that Basie turned down a week at the Royal Theatre in Baltimore, which was to begin November 1, and that he also turned down a date at the Tropicana, new New York night club, and two weeks at the Brunswick Hotel in Boston, in addition to other one-night stands.

The MCA spokesman said that booking a colored band has many natural limitations and that these are made more difficult when bids for work are turned down.

They also declared that if Basie wants to drop the band and work for Goodman, there is nothing in his contract to prevent his doing so.

**His contract as a leader has several years yet to run, but if he does not have a band, there is nothing to hold him.**

Basie stated that last year he and his men, sixteen persons, received only $13,000 among the whole group, while the agency got $19,000 in commissions. He said that the band was booked for a two-week West Coast engagement, with no one-nighters on the way across the country to help defray expenses, and transportation.

There were also many cases of very long distances between one-nighters, he said, and added that once the band had to jump from New York to Chicago in one night.

Milton Ebbins, Basie's band manager, bore him out in these contentions.

A hearing of the case has been set for November 16, before James C. Petrillo, head of the musicians' union.

Baltimore
Ind.
Afro
American

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Richmond, Va. News-Leader
November 23, 1940

# Great Singer Again Is Given Ovation Here

## Marian Anderson Is Heard at Mosque

By HELEN DE MOTTE

The Mosque was filled last night for Marian Anderson's second Richmond recital, and this great artist and remarkable singer was given the ovation her dignity, her transcendant vocal accomplishments, her perfection of taste and her superior musicianship deserved.

Hers is a rare voice, essentially contralto in quality, yet with a range well into soprano at the top—dark and sensuous when she wishes, with a sombreness seldom realized by any contralto and a brilliancy as infrequently achieved by most sopranos. Like Flagstad, she is perfectly immobile, singing for the most part with her eyes closed, as though she were an instrument through which song poured itself gloriously into vital beauty. There is no consciousness of breath, so effortlessly does the tone insinuate itself into the word, colorfully and significantly. Her feeling for the text is sensitive and responsive, her diction excellent.

If there seemed not to be great versality, it was because, perhaps, the choice of songs was made with an eye to dramatic effectiveness, and though Miss Anderson's great voice is capable of interpreting the lightest kind of work, it is in the more dramatic depths it finds its greatest fulfillment; it is in the poignant yearning of Purcell's "When I Am Laid in Earth," in "Der Doppelganger," by Schubert; in the wild tragedy of "Erlkonig," by Schubert; in the poignant grief of "Pluerez Mes Yeux"; in the passion of "Songs to the Dark Virgin"; in the spiritual burden of "Poor Me" that she achieves her most resplendent effects. However, nothing could have been more exquisitely charming than "Auf dem Wasser Zu Singen," by Schubert, and Vehanen's tender "Pastorale." It was an evening of vocal splendor, of deep musical satisfaction, of keen esthetic delight, of superb artistic accomplishment.

Marian Anderson is not only a complete artistic entity, she is also a symbol to her people of realized yearning. Only in degree is she removed from what many may achieve in art and in personality. To look at that poised, slender, majestic figure clad in flowing lines of green velvet, wearing only one great jewel, the tribute of a king to a great artist, was to realize that here, indeed, is, as Marcia Davenport has said, "one of the proudest ornaments of this country."

Miss Anderson's accompaniments were played by Franz Rupp in a spirit of collaboration that is not always to be taken for granted. They were musically sensitive, dynamically scaled to support this great voice, and technically fluent. It was a recital long to be remembered.

# Jimmie Lunceford Signed by BMI

NOV 16 1940

## New Era Catalogue Goes to Broadcast Chains with Maestro

Afro American

Baltimore, Md.

NEW YORK—Jimmie Lunceford has signed with Broadcast Music, Inc. (BMI), and the New Era Music Corporation, of which Lunceford is president, has turned over its catalogue of best-seller tunes to BMI.

BMI has made an excellent deal with Lunceford, whose tunes now will be played by the nation's best bands over all the big networks. This announcement was made Monday by Harold Oxley, Lunceford's manager.

Among the best known Lunceford New Era songs are:

Beethoven's "Sonata Pathetique," "I Got It," "Let's Try Again," "Monotony in Four Flats," "Pretty Eyes," and "Well, All Right Then."

BMI has been hard pressed for leading songs for months, since its very inception. Orchestra leaders at times complained that they couldn't play the BMI numbers. Now that Lunceford's catalogue is at BMI disposal, much of that has gone by the boards.

Lunceford himself experienced difficulty a few weeks ago when the net works asked him to play little known BMI tunes, unsuited to his style. Manager Oxley pulled Lunceford off the radio, although it was at a sacrifice to the band.

Now—Lunceford and BMI have found the happy medium, for, in playing his own tunes henceforth, Lunceford will be conforming to both the network and BMI standards.

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# Present for Singer

Afro American

NOV 23 1940

Baltimore, Md.

Wood sculpture of Marian Anderson (above) by Leslie Bolling, Richmond artist. Mr. Bolling, who has won high praise from critics for the piece, will present it to Miss Anderson when she sings in the Mosque in Richmond on November 22.

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# Records Prisoner's Music

DEC 1 1940

Daily World

Atlanta, Ga.

Richard Wright, author of "Native Son," attends a recording session at the Columbia Recording Studios when Count Basie, left, and his band made discs of swing selections by a Negro convict, Clinton R. Brewer who has been in the prison farm at Bordentown, N. J., since 1931. Wright discovered the prisoner's talent for swing music, which he cultivated by correspondence courses, and brought it to the attention of Count Basie.

MUSIC - 1940

Richmond, Va., Times-Dispatch
November 17, 1940

Marian Anderson, great Negro singer and one of the foremost contraltoes of the day, will be heard again in Richmond on Friday

# Marian Anderson Sings At Mosque Friday

MARIAN ANDERSON, famous Negro contralto, gave more than 90 recitals and concerts last season and is now well into her sixth consecutive tour of the United States. Her schedule brings her to Richmond Friday night when she will appear in the Mosque at 8:30 o'clock, presented by W. Kenneth Hawkins, who also was responsible for her first recital here three seasons ago.

The distinguished singer will make quite as many appearances this season as she did last year, while her summer rest period was considerably shorter than that which most artists allow themselves. She returned from her first visit to Honolulu in July. The current season will include five months of concertising, solidly booked, including several appearances in Carnegie Hall, where she already has been heard once this autumn. She sang there five times last season in order to satisfy the demand.

Marian Anderson was so busy fulfilling her commitments that she was forced to abandon her letter-writing in favor of telegraphing. Local managers frantically awaited her programs, which she frequently changes. She once cabled from Honolulu a 500-word message which cost $54.29. An air mail letter would have cost 16 cents.

The English words of the songs to be heard here will be printed on the programs and will include the following: "When I Laid in Earth," Purcell; "Siciliana," Handel; "Sento la Gioja," Handel; "Die Rose," Schubert; "Auf dem Wasser zu singen," Schubert; "Der Doppelganger," Schubert; "Erlkomig," Schubert; "Pleurez mes yeux," from "Le Cid," Massenet; "Cantilena," Vehanen; "Pastorale," Vehanen; "Amuri, Amuri," Sadero; "Songs to the Dark Virgin," Price. The program will close with a group of Negro spirituals, among which will be "Somebody Knocking at Your Door," "Oh, the Land I Am Bound For," "Poor Me" and "O, Zion Halleluiah."

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Norfolk, Va. Pilot
November 17, 1940

# *Marian Anderson to Sing Here At City Auditorium Wednesday*

## Tickets Go on Sale Tomorrow for Recital of Brilliant Contralto

Marian Anderson, the Negro contralto who rose from Philadelphia's poor district to become, by long training and consummate artistry, perhaps the greatest of living singers, will give a recital here Wednesday night at 8:15 o'clock in the City Auditorium under the sponsorship of the Quota Club and Miss Cornelia Grahn Hancock and under the direction of the impresario, S. Hurok.

Miss Anderson will sing a varied program to test the full range and warmth of her magnificent voice. The program begins with Handel's "Begruessung" and "Der Flote weich Gefuehl," followed by Bizet's "Agnus Dei." Four selections from Schubert follow next, "Liebesbotschaft," "Nacht und Traume," "Die Forelle," and the well-known "Ave Maria." She will sing "Pleurez, mes yeux," the aria from Massenet's Le Cid.

The post-intermission part of the program begins with Wyble's "Aureole," Barber's "The Daisies," Price's "Songs to the Dark Virgin," and Vehanen's "Finnish Humoresque." The final part of the program will consist of Negro spirituals, Burleigh's arrangements of "Sinners, Please Don't Let Dis Harves' Pass" and "The Gospel Train," as well as Beatner's "Tramping" and Brown's arrangement of "Dere's No Hidin' Place Down Dere."

**Tickets on Sale Tomorrow**

Tickets for the performance will go on sale tomorrow at the Norfolk & Western Ticket Office, 145 Granby street. The balcony has been reserved for colored patrons. The prices range from $1.65 to $3.30 in the orchestra and from $1.10 to $2.65 in the balcony.

Marian Anderson was born and reared in Philadelphia's Negro quarter, her father an ice-and-coal dealer and her mother, an ex-school teacher from Lynchburg, Va., occasionally taking in washing to eke out the family finances. After finishing high school, she was given her first chance to study when her church congregation collected nickels and dimes to help her pay for lessons.

Not until 1933, when she capped a two-year tour of Europe at the Mozarteum in Salzburg did she receive acclaim though previously she had sung in Carnegie Hall. Her brilliant American recital of December 30, 1935, at New York's Town Hall established her fame for all time. Besides her many American awards, she has since won the coveted Grand Prix du Chant for the best recorded voice on the continent.

## Here This Week

Marian Anderson, Negro contralto, who has been called the greatest living singer. She will give a recital here Wednesday night at 8:15 o'clock in the City Auditorium under the sponsorship of the Quoto Club and Cornelia Grahn Hancock.

# Folk School to Give Ballad Here Friday

## Highlander Group Program Sponsored By Mrs. Roosevelt

DEC 1 1940

The Highlander Folk School of Grundy County, Tennessee, will present the ballad set to music, "And They Lynched Him to a Tree," by Katherine Garrison Chapin, at 8:30 o'clock Friday evening in Pierce Hall, Fifteenth and Harvard Streets Northwest.

Washington Post

Sponsors include Mrs. Roosevelt, Secretary of State and Mrs. Cordell Hull, Secretary of the Interior and Mrs. Harold Ickes, Commissioner of Education Dr. John W. Studebaker, and Dr. Mordecai Johnson, president of Howard University.

Washington

The program is for the school's benefit. A miniature performance of the one given last June in the Lewisohn Stadium in New York, it will include in the cast Archibald MacLeish, Librarian of Congress, who will recite his poem, "America Was Promises."

D.C.

**14 Voices in Chorus**

A group of 14 Negro and white voices, picked from the Washington Choral Society and the Howard University Glee Club, will provide a choral background. The music was arranged by William Grant Still. While a modern technician, Still has retained the original strain in the native songs.

The program will be composed entirely of native American poems, ballads and songs and was arranged to reflect the aim of the institution—the bringing of education, recreation and medical aid to the region's poorer residents.

Eight graduate students of the Union Theological Seminary in New York founded the school in 1930 to bring some manner of relief to adults of the Monteagle, Tenn., area whose incomes had been reduced when the section's coal mining resources became exhausted.

**Threatened By Vigilantes**

It has drawn a scattered fire. Courses in labor leadership, taught with labor union approval and aimed at giving information that would avert unnecessary strikes, have been opposed by the townspeople as "foreign interference." Recently vigilantes threatened to march on the school in protest against the course.

Highlander invited a Justice Department investigation and subsequently was cleared of the charge that it inclined toward communism.

The Washington program committee consists of Mrs. Malcolm Ross, Mrs. Clifford Durr, Mrs. Michael Straight, Miss Elizabeth Y. Webb, Mrs. Charles Collier, Miss Mary Price, the Rev. Ernest A. De Bordenave and the Rev. A. T. Mollegen. Tickets can be obtained in room 609 Carpenter's Building Tenth and K Streets, Northwest.

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# Highlander Folk School to Present Ballad Poem

Washington Post

DEC 1 1940

Underwood & Underwood and Post Staff Photos.

**READY FOR PERFORMANCE**—"And They Lynched Him to a Tree," a ballad poem set to music, will be presented Friday in Pierce Hall. Its author (left) is Katherine Garrison Chapin (Mrs. Francis Biddle). The narrator will be Lawrence Whisonant (right). Upper picture shows members of the Howard University chorus. Singers from the Washington Choral Society and Howard University Glee Club will provide a choral background for the presentation

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**Sanford, Fla., Herald,**
**Dec. 4. 1940-**

# Colored Choir Sings At Southside Baptist

As part of the Wednesday night prayer meeting, the Southside Baptist Church, located at the corner of Ninth and Laurel Avenue, announced today a special song service by the colored choir of the Shiloh Baptist Church.

The public is cordially invited to attend this service which will begin at 7:30 o'clock tonight.

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**Sanford. Fla. Herald**
November 25, 1940

# Gospel Singer To Sing At Academy

Jettie Mays of Orlando, negro gospel singer, will be heard at the Hopper Negro Academy at Eleventh Street and Pine Avenue tonight at 8:00 o'clock, and reserved seats will be available for white persons.

The singer has appeared in Sanford several times previously, when she was heard by many white and negro people, it was said. She has a contralto voice.

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## Niche 73

NOV 30 1940

Pathfinder

THE songs of our country are about as varied as its geography. But those that live for generations are the easy-to-sing, folksy, down-to-earth kind. Such were the songs written by Stephen C. Foster and popularized in the Eighteen Forties. Though self-taught, Foster had the wonderful power of writing truly beautiful melodies. His *Old Folks at Home*, *My Old Kentucky Home* and *Old Black Joe* have been popular for four generations, as has been his stirring *O Susanna.*

Though no account of American music could be complete without some mention of Foster, he died in 1864 at the age of 38, penniless, obscure and broken in spirit, thinking he was a failure. But last week composer Foster was raised from obscurity to his proper place when he was elected to New York University's Hall of Fame of great Americans. At the ninth quinquennial Hall of Fame election since 1900 he was the only one of 141 nominated candidates to receive the required number of votes.

Washington D.C.

Thus, next spring Niche 73 in this national shrine will be filled by the first musician ever named one of America's immortals. At that time a Foster bust and commemorative tablet will be placed beside similar memorials of 72 other noted Americans. That he has been awarded this place of honor will gladden the hearts of millions of Americans who still sing his folksy songs.

MUSIC - 1940

# Lionel Hampton Noodles Another

## Newest Record Right at Top With the Best

NOV 16 1940

**By ROBERT BAGAR.**

World-Telegram

It is difficult to give a Lionel Hampton performance the go-by. A reviewer, shopping around for that elusive Disc of the Week, invariably finds Hampton's latest offering right up among the leaders so well does that gifted musician register time after time.

Robert Bagar.

On Victor record 26793, which earns the distinction this week, Hampton and his clever men toss off—that's it exactly, toss off—a pair of extremely interesting performances. They are Just for Laffs and Pig-Foot Sonata.

New York

Now, there is nothing really to laugh at in the first named and nothing sonata about the second, titles these days having little to do with what actually goes on in swing music.

N.Y.

Noodling is, perhaps, the best word to describe the playing. The musicians in each case start off all together. Then the soloists rip off lines and lines of provocative figures and "breaks," so to speak, while the rest plug away in a fascinating background.

But the kind of invention that these men are capable of is often startling. Of course, teamwork of the first water goes with it or there shouldn't be anything like solidity at all. The unusual thing about this record is that you'll get no emotional upsurges and you'll be faced with no epic music; yet something about it will hold you. And that, after all, is the only test of worth.

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Kissimmee, Fla., Gazette
October 25, 1940

## Negro Musicians to Appear at Church in North Kissimmee Sun.

White friends of the St. Luke Baptist church in North Kissimmee are invited to attend a full program of music next Sunday evening, October 27, it is learned from Rev. N. A. Keenan, colored, pastor of the church.

There is no charge for admission to the program, which will feature an all-male chorus of gospel singers from Leesburg.

Songs, solos, quartettes and readings will make up the program. "Space will be reserved for all our white friends," Pastor Kennan says,

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Asheboro, N. C Tribune
November 10, 1940

## Famous Composer To Deliver Talk To Local Teachers

Dr. R. Nathaniel Dett, internationally famous negro composer, who is head of the music department at Bennett college, Greensboro, is scheduled to appear in a lecture-recital before the Randolph county teachers, meeting in monthly session on Thursday evening, November 14, in the Fayetteville street school auditorium. The announcement of the appearance of the famous musician was made yesterday by T. Fetcher Bulla, county superintendent of schools and the committee in charge of arrangements is composed of Miss Nettie Moon, president of the Randolph county grammar grade group; Miss Cleta Rich, Asheboro vice president, and Mrs. C. F. Caveness of Franklinville, secretary treasurer.

The program is scheduled to begin at 7:30 o'clock. Dr. Dett will lecture on the negro spirituals and also play a number of his compositions, among the group being his noted "Juba Dance."

The Asheboro band members, the local and county music instructors, interested music pupils and the teachers in the Asheboro schools are invited to

both of High Point.

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Jacksonville, Fla., Times-Union
November 8, 1940

## Music Teachers' Association Has November Meeting in Seminole Hotel

The opening meeting of the Music Teachers' Association of Jacksonville for 1940-41 was held in the Seminole hotel Wednesday morning.

The officers for the coming year were presented by the president, Miss Josephine Scalise, as follows: Lyman P. Prior, first vice president; Joel Lay, second vice president; Mrs. Ira J. Varnedoe, third vice president; Mrs. William C. Moore, recording secretary; Miss Margaret Haas, corresponding secretary; Mrs. Ruth Bland Ware, treasurer; Mrs. Agnes Green Bishop, parliamentarian.

The chairmen of committees were presented, who in turn presented the members of their committees, as follows: Advisory committee, Lyman P. Prior, Joel Lay, and Mrs. Fredrikke Mordt Mencke; altruistic committee, Miss Emma Selle, Mrs. L. E. Gardner, Mrs. Howard Humphrys, Mrs. W. C. Sale; associate membership committee, Mrs. Harry Potter, Mrs. L. B. Laseter, Ben Steinberg, P. K. Wilson; courtesy committee, Mrs. Rose Pearce, Miss Margaret Haas, Mrs. Thomas Orchard; finance committee, Mrs. Lloyd Jones, chairman, Joel Lay, Mrs. Ira J. Varnedoe; historian, Miss Eva Miner; Junior "Pop" Concert committee, Miss Julia Conniff, Mrs. Louisa C. Entenza, Mrs. W. C. Sale, Mrs. Ira J. Varnedoe; music appreciation committee, James Crosland, Mrs. Agnes Green Bishop, Miss Genevieve McMurray; press committee, Miss Margaret Haas, Mrs. Leo F. Hunter, Mrs. Louisa C. Entenza, Mrs. William C. Moore, Mrs. Rose Pearce, Mrs. Bankhead Warren; program committee, Mrs. Jessie Jay deVore, Mrs. Aurelia Jones Baker, Mrs. Agnes Green Bishop, Mrs. M. B. Byrd, Miss Genevieve McMurray, Mrs. Kingsbury Norton; prominent visitors committee, George Orner, Serge Borowsky, Lyman P. Prior; radio committee, Joel Lay, Mrs. Ira J. Varnedoe, Mrs. Reynolds Vipperman; social committee, Mrs. Reynolds Vipperman, Mrs. M. B. Byrd, Miss Rosa Conniff, Miss Genevieve McMurray; telephone committee, Miss Eva Miner, Miss Gertrude Davies, Mrs. Edward Fleming, Mrs. L. E. Gardner, Miss Rose Nasarallah, Miss Agnes Smith; year book committee, Mrs. W. C. Sale, chairman, Mrs. Ira J. Varnedoe, Mrs. Ruth Ware.

Mrs. Lloyd Jones reported that her committee expects to promote a picture this season, exact date to be announced later. Miss Eva Miner, historian, promised a scrap book, presented for approval of the members at the closing meeting.

Miss Julia Conniff announced that there would be four Junior "Pop" Concerts this year, to be held in the Friday Musicale auditorium; two of the concerts miscellaneous, the third ensemble, and the last adult. Mrs. Jessie DeVore announced a Christmas program to be held at the Friday Musicale auditorium; also a New Year's party at Mrs. Varnedoe's home. Mrs. Byrd announced that she had made arrangements with Bernard Wagness, eminent music pedagogue, to lecture in Jacksonville this Winter.

Mrs. Sale reported that the money for the year books had been collected from the advertisements in the year book. Two new members were welcomed into the association, Mrs. E. Screven Bond and Mrs. Leo F. Hunter. W. Floyd was a visitor.

Mrs. O. P. Likins, D. A. R. chairman of Duval County, of "the Committee for the Advancement of American Music", spoke to the association of her work. This program was instituted two years ago by the National Society of the D. A. R.'s, to give recognition to American composers.

Miss Emma Selle, who originated the school "Drive Slow" sign, was congratulated on her exhibit in the Florida National Bank Building. Mrs. Aurelia Jones Baker and her committee were accorded special mention for splendid work on The Times-Union directory, which appeared in the paper in the early Fall.

Miss Margaret Haas spoke of the A. L. Lewis Y. W. C. A. branch on Lee Street, where Augusta Savage, the eminent negro sculptress and artist, born in Green Cove Springs, Fla., was presented in a program. Miss Haas exhibited the artist's great creation, "The Harp", a row of upright figures, the first Marian Anderson, and then Roland Hayes, famous negro musicians, in decreasing heights. The kneeling figure at the front base of the harp is the singer, James Weldon Johnson, Jacksonville artist, who wrote the famous anthem, "Lift Every Voice".

Miss Scalise graciously thanked the members for their co-operation and good will.

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Columbia S C. State
November 1, 1940

## University Music Department Gives Lovely Program

The music department of the University of South Carolina, Hugh Williamson, director, presented the first program of the season in chapel Thursday.

The program was both varied and interesting and appealed to layman as well as musician. Gus Williamson and Lucile Crosby, violinists, accompanied by Mary Isla Crumpler, played the Bach concerto for two violins with fine intonation and an understanding of the classic style. The Women's Glee club, under the direction of Evelyn Potter Williamson, sang three works, "The Alphabet" (Mozart), "The Pearl Diver" (Treharne) and "Rain" (Curran). These works showed artistry in their performance, a beautiful tone quality and fine ensemble singing. The Women's Glee club has made great strides under the very excellent direction of Mrs. Williamson. Hugh Williamson and David Parker played the Brahms waltzes for two pianos with fine ensemble and clear cut technical ability. The Men's Glee club, under the direction of Hugh Williamson, appeared in three Negro spirituals, "Who Did?" (Smith), "Humble" (Bartholomew) and "De Animals a-comin'" by the same arranger. George Battle was baritone soloist and Howard Parker did the speaking parts in the last spiritual. A most enthusiastic audience insisted on an encore, and the Glee club sang "Student Logic" (Smith) in response.

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Lancaster, S. C. News
November 8, 1940

### Negro Tenor Here

In observance of American Education week the Lancaster Training school will present as one of the special features, George Matthews, most promising negro tenor of the day in concert in the school auditorium Monday evening, November 11, at 8 o'clock.

The general public is cordially invited to attend this program. The admission fee will be 15 cents per person.

Atlanta, Ga. Journal
November 10, 1940

# Menuhin Plays Concert Here November 22

Yehudi Menuhin, America's renowned violinist, will be heard in recital at the Municipal Auditorium Friday evening, November 22, as the next attraction on the All-Star Concert Series. Though still in his early twenties, Menuhin is universally recognized as one of the greatest violinists of all time, and his name is already associated with the foremost immortals of music.

The program to be rendered by this superb artist includes Sonata No. 6 in E Major (adagio, allegro, largo, allegro), Handel; Concerto No. 1 in D Major, Opus 6 (allegro, maestoso), Paganini; Sonata No. 1 in G Minor—for violin alone (adagio, fugue, siciliano, presto), Bach; Negro Spiritual Melody (from the largo of "The New World Symphony"), Dvorak-Kreisler; La Chasse (caprice), Kreisler; Caprice Viennois, Kreisler; La Fille aux chevus de lin ("The Maiden With the Flaxen Hair"), Debussy-Hartmann; La Ronde des lutins ("The Dance of the Goblins"), Bazzini.

Marvin McDonald, representing the Concert Series management, says good seats are still available in all sections of the Auditorium.

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Bradenton, Fla
Herald - 11-10-40

### NEGRO PROGRAM TONIGHT

With B. Rome, Joseph Sparkman and Rev. J. D. Washington as sponsors, there will be a musical program tonight at 8 at Ward Temple, A.M.E. church, corner of Fifth street and Tenth avenue. An invitation is extended to white people. The program includes selections by East Sarasota Jubilee Four; Star Light Four, Manatee; Silver Leaf Four, Ellenton and Rubonia Four, readings and solos, as well as selections by Gethsemane choir.

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DeLand, Fla., Sun News
November 19, 1940

# NEARLY 200 AT FIRST MEETING TOURIST CLUB

A record-breaking season-opening crowd of nearly 200 winter visitors attended the initial 1940-41 meeting of the DeLand Tourist Club in the Chamber of Commerce Auditorium last night.

The entertainment was provided by a pair of local Negro musical artists, Oscar Griffin, tenor, and C. W. Jenkins, who accompanied him at the piano. Griffin is a student of Hampton Institute in Virginia, while Jenkins, who also played a piano solo, is the local Negro school music teacher.

In the absence of H. W. Valentine, membership secretary, Arthur Carmick, former membership secretary was appointed to serve temporarily. He received one year's dues from 68 new members last night.

### Injured in Wreck

Valentine and his wife were injured in an automobile wreck at Greenville, S. C., several weeks ago on their way back to DeLand from the North. They required hospitalization and are not expected here until Dec. 1 or later. Tourist Club President J. T. Ruland urged his fellow members to mail them postcards or letters of well wishes this week, and the club voted to send them a bouquet in expression of sympathy.

W. W. Wolff, president of the DeLand Chamber of Commerce, extended the official welcome from his organization to the tourists. Also extending greetings was the Rev. Jesse Lyons, pastor of First Methodist Episcopal Church.

### Special Recognition

Receiving special recognition and gifts last night at the meeting were Mr. and Mrs. W. M. Dunham of Syracuse, N. Y., who celebrated their 60th wedding anniversary yesterday. It also was Mrs. Dunham's birthday anniversary. The Dunhams have been regular winter visitors of DeLand for the past 15 years.

Stovall's Grill provided free refreshments.

The entertainment feature of the next meeting, Monday night, Nov. 25, will be selections by a local Negro quartet of singers. First of a series of eight free entertainments provided by the City of DeLand in cooperation with the local hamber of Commerce will be held Monday night, Dec. 9.

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Birmingham, Ala. News
November 17, 1940

# They'll Fill The Day With Music

## Ten Outstanding Negro Choirs And Choruses To Sing In Exposition Prelude Sunday Afternoon

Ten outstanding Negro choirs and choruses will be heard on the same program Sunday afternoon during a festival of music planned by Negroes as a prelude to the opening Monday of a three-week Exposition of Progress at the Slossfield Community Center auditorium, 1930 Twenty-Fifth Avenue, North.

The festival, offered as a means of defraying expenses of the Exposition of Progress, will open at 4 p.m. at the Municipal Auditorium with a special section reserved for white people.

Heading the program will be the noted Fisk University Choir of 60 voices. Other musical organizations to be heard include the State Teachers College group, of 18 male voices, the State A. & M. chorus of 38 mixed voices, the Talladega College, the Miles College, Parker High School groups, the latter with 50 voices; the Industrial High School chorus of 50 voices; the Wilkerson Choral Singers, the NYA Chorus of 45 voices and the Parker High School band.

A capacity attendance is expected since each of the schools on the program is scheduled to have a large representation and many other Birmingham Negroes plan to attend. A large number of white people also is expected to hear the noted singers.

The Exposition of Progress, containing many of the exhibits displayed in Chicago last Summer during the Negro Diamond Jubilee Exposition, will open Monday night and continue through Dec. 9. The exposition is intended to show progress American Negroes have made since slavery ended.

Wednesday has been set aside as White Patrons Day and Friday, Nov. 29, has been designated as White School Children's Day.

Exhibits to be shown include offerings from the National Youth Administration, the Works Progress Administration, the United States Department of Agriculture, the United States Department of Labor, the Federal Security Agency through the Social Security Board, the United States Public Health Service, the United States Veterans Administration Facility, the Afro-American Diamond Jubilee Authority of Illinois, the Harmon Foundation of New York, various individual Negro artists and local exhibitors.

Thursday, Dec. 5, will be a big day on the program. In addition to the exhibition at the Slossfield Community Center, a football game will be staged at Legion Field between Parker High School of Birmingham and the Industrial High School of Tuscaloosa, the latter undefeated in five years.

Immediately following the game, "Miss Slossfield" will be crowned at Elks' Rest.

The Exposition of Progress is sponsored by the National Youth Administration, with Capt. Charles E. Dawson, Negro artist and World War veteran, in general charge. It has the hearty backing of Dr. J. E Bryan, state NYA director and superintendent of the Jefferson County schools; Dr. C. B. Glenn, superintendent of city schools, and the city school system; Dr. J. D. Dowling and the County Health Department, and others.

The exposition was brought to Birmingham largely due to the efforts of Dr. C. B. Bray, Birmingham dentist, and W. D. Moo American Cast Iron Pipe Compa president, who viewed the expo tion in Chicago.

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Atlanta Ga Journal
December 1, 1940

### Gainesville Recital

Gainesville reports an unusually interesting recital given there last Tuesday by George Matthews, a Negro tenor of national recognition. A native of North Carolina, he won first place over more than 500 contestants in the Century of Progress auditions at Chicago.

He was accompanied by John Wesley Craft, director of public school music in Gainesville. The singer was presented by Mrs. Hammond Johnson, of the high school English department.

His program, opening with Handel's "Where'er You Walk," included numbers by de Fontenailles, Mattei, Schumann, Schubert, Mozart, Massenet, Leoni and a group of Negro spirituals and work songs. Such enthusiasm was expressed in the audience's applause that the artist was called back for seven encores.

### Eisenberg Plays in Athens

Maurice Eisenberg, eminent cellist, will play Monday at 8 p. m. in Athens at the university chapel as the second presentation on the Civic Music Club series.

Other recitals scheduled for the season there are by Egon Petri, January 23, and the Michigan Little Symphony, February 5.

MUSIC- 1940

# MUSIC

**By VIRGIL THOMSON**

**DOROTHY MAYNOR**, soprano, recital Wednesday night at Town Hall, with Arpad Sandor as accompanist in the following program:

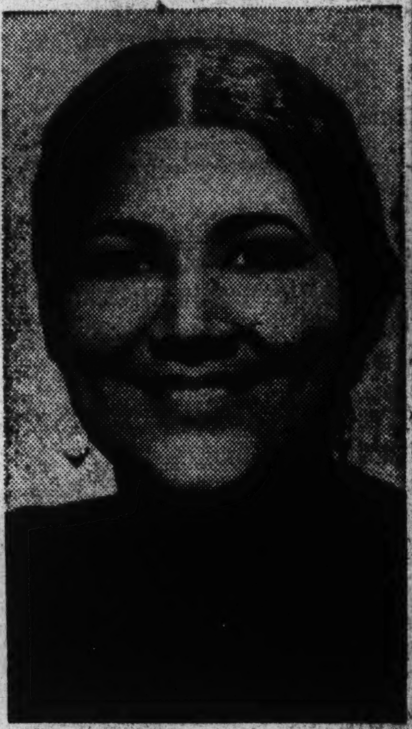
| | |
|---|---|
| Air from Cantata, "I Was Deep in Sorrow" | Bach |
| Hear Ye, Israel, from "Elijah" | Mendelssohn |
| Adelaide; Der Kuss | Beethoven |
| Du bist wie eine Blume | Schumann |
| Ungeduld | Schubert |
| La Procession | Franck |
| Adieu de l'hotesse arabe | Bizet |
| Lia's air from "L'Enfant Prodigue" | Debussy |
| Negro Spirituals: | |
| Lead me to the water | arr. Lawrence |
| Every time I feel the Spirit | arr. Brown |
| *I'm goin' to tell God all ma Troubles; *Ride on, Jesus | arr. Dett |
| Last Spring; A Dream; The Swan; Midsummer Eve | Grieg |

*Specially arranged and dedicated to Miss Maynor.

OCT 25 1940

## Ambitious Vocalism

### Dorothy Maynor



De Bellis

*Heard in recital Wednesday night in Town Hall*

THE vocalist's recital, along with the Spanish bullfight and the French funeral, is one of the most rigidly regulated ceremonies of the Western World. Before a ritual so stylized mere musical criticism seems out of place. It seems somehow beside the point to hand out praise or blame regarding a minor aspect of what is no doubt a major social phenomenon. Miss Maynor fulfills the conventional concert observances with aplomb and punctilio. If one must speak of her singing, perhaps it is better to give a general diagnosis of her case, rather than a detailed scoring up of the points won and lost on each song.

* * *

She is the possessor of what is commonly called a "lovely voice." She sings softly with ease. She seems to have had good lessons, too, though probably not enough. Her middle and lower ranges are warm and even. Her upper register is at its best when she croons. It "spreads," as vocalists' terminology would put it, whenever she tries to sing loud. She is not able to put much real power behind her tone anywhere. But it is a beautiful thing when she sings piano or mezzo voce, especially in the middle notes. She is also capable of a wide range of color when she thinks of it.

She mostly thinks of it when she sings in English. Her French and her German diction, though schooled, are quite incomprehensible. She is not at home in those languages or in their repertories. Her English diction is excellent. It is with English vowels and English meanings that she is inspired to exploit the surprising gamut of color, from very light to very dark, that she is mistress of.

Her rhythm is undependable, her pitch not always absolute. Her dramatic gift is considerable. When she can dramatize a piece, go to town with it by acting it out, her pitch and rhythm fall better into the groove than when she is observing the strict concert style with what I once heard called "the sad, sweet smile of refined musicianship."

Miss Maynor is not a refined musician. Her best numbers are broadly effective rather than sharply pointed or delicate. She has more musicianly schooling than she has musicianly style. And I imagine some of that concert-style schooling will wear off before long.

She is immature vocally and immature emotionally. She has the makings of a singing actress, however, and a very good one. I doubt if lieder and oratorio, her present stock in trade, offer a congenial medium for the expansion of her broad humor and her warm, folksy intimacy.

* * *

Miss Maynors' lack of essential rhythm was in no way helped out Wednesday night by the sort of spineless, though utterly high-class accompaniments Mr. Sandor provided. In the best boned-mackerel tradition, he obfuscated all the rhythmic and dynamic values of the piano parts in such a way that they offered only a tonal support to the singer, putting squarely on her shoulders the burden of the music's whole dynamic and rhythmic line.

New York Herald Tribune

New York N.Y.

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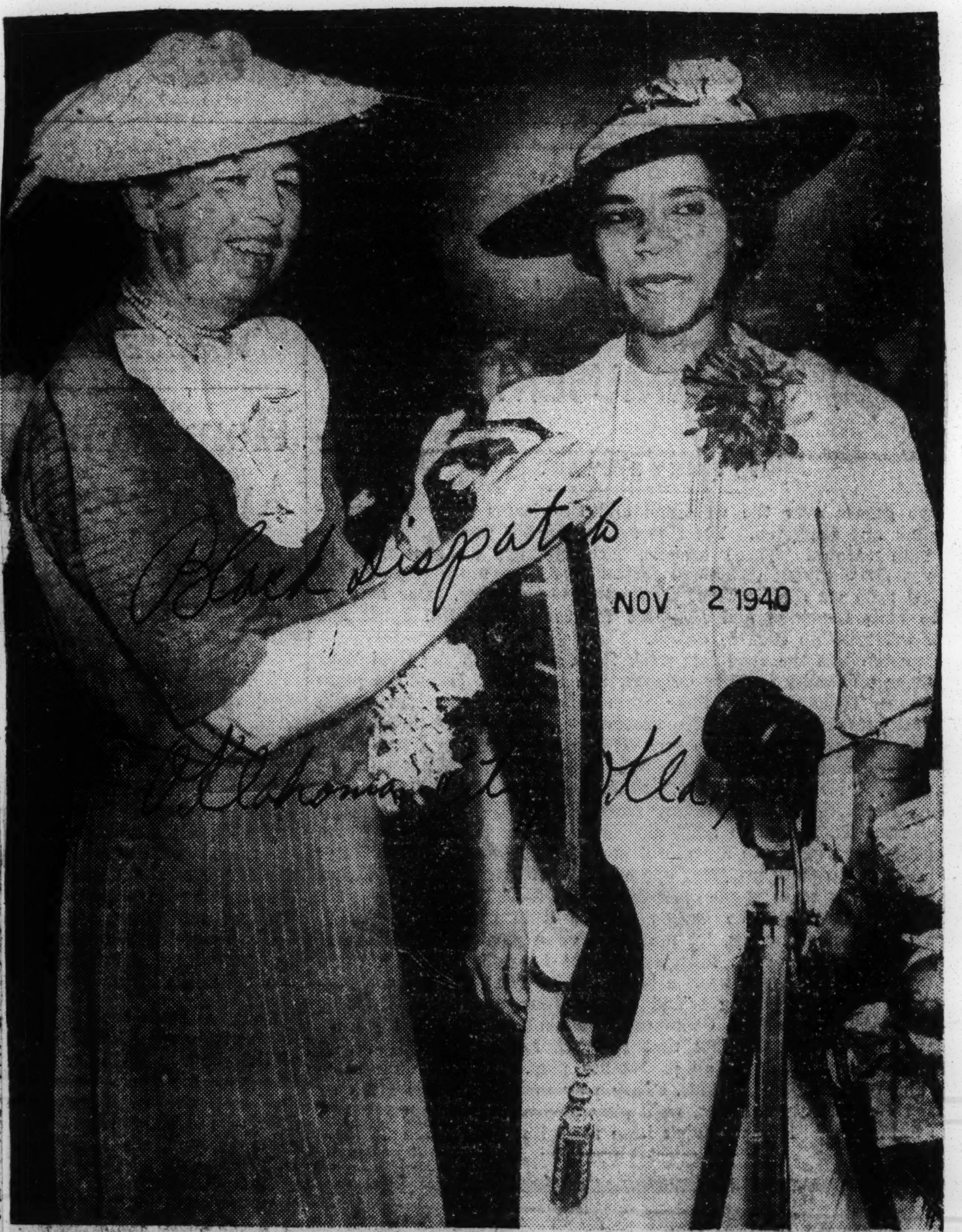

Black Dispatch

NOV 2 1940

Oklahoma City, Okla.

Marian Anderson, world's greatest singer, shown with Mrs. Eleanor Roosevelt, wife of the President, is considered one of the warmest espousers of the New Deal under which so many members of her race have benefited. The picture was made on the occasion when Mrs. Roosevelt awarded Miss Anderson a medal of merit some months ago. Both the President and his wife are among Miss Anderson's warmest admirers, have openly expressed the highest admiration for her voice.

## Bledsole, Handy and Still in ASCAP Concert

OCT 31 1940

New York—(C)—Three celebrated Negro musicians, Jules Bledsoe, W. C. Handy and William Grant Still were among the musical luminaries presented by the ASCAP in its concerts staged here on October 23 at the Music Hall of the World's Fair.

The Union

The afternoon concert waas devoted to a symphonic music. There William Grant Still shared conductor's honors with the noted American composer, Dr. Howard Hanson.

Cincinnati, Ohio

At the evening concert in which Gene Buck, president of the ASCAP officiated, guest singer Jules Bledsoe appeared along with Margaret Speaks and Cowboy Gene Autry and W. C. Handy's blues served as the music.

**Elizabethton, Tenn., Star**
December 24, 1940

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## Negro Church Choir To Present Program

Prayer services at the Central Methodist church will be featured Wednesday evening by the presentation of a Christmas program by the choir of the colored Methodist church.

The program will be presented in the main auditorium at 5:00 o'clock and will be in charge of the young adult class.

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## DOROTHY MAYNOR CONCERT PROMOTERS ATTEMPT TO SEGREGATE NEGRO PRESS

The Call

Kansas City, Mo.

NOV 1 1940

By SAMUE

ST. LOUIS, Mo. — (Special) — The St. Louis Call's platform for rights for the Negro was definitely carried out Friday night, October 18, at Principia, Christian Science school, when Samuel P. Bills, managing editor, and Mrs. Ida McFadden, society editor, refused to accept Jim-Crow seating arrangements for the Negro press, at the Dorothy Maynor recital, and left the recital hall after Mrs. Rebta Dietz, in charge of publicity, sought further to insist on special arrangements.

Naturally in the front on the coverage of news, the Call contacted Mrs. Dietz after receiving news of the appearance of the much heralded soprano, who is booked out of New York, where segregation at such an affair would have been unheard of. Mrs. Dietz talked with the writer and graciously promised to send two tickets for the affair, to be used for the press section. Later in the week, Mrs. Dietz talked with the office, asking that members of the press identify themselves upon arrival, in order that they might be properly seated.

Came the night of the recital. Upon presenting tickets, the two press members were ushered into the auditorium up the aisle to the north. Deeming it impolite to pass over almost the full row of occupied press seats, the press members went around to the other side. There they were informed that they might sit either in a "special section" with the Celestial Choristers, or on the other side, where many Negroes were seated in a "block."

The writer asked for a conference with Mrs. Dietz. The press section was marked "Press." There were more than seven vacant seats. Mrs. Dietz was later asked as to the peculiar arrangement. She insisted that the Negro press sit in the "special sections." She was informed that such an arrangement could not obtain, inasmuch as the press section was in the center asle. The writer asked that the publicity chairman accept the return of ticket stubs and cancel any further plans. Both staff members left the hall, shortly before the beginning of the recital, expressing regret at not being able to accept "Jim-Crow" arrangements of any kind.

**Miss Maynor Incommunicado**

At approximately nine o'clock a telegram was dispatched to Miss Maynor, with instructions that it be given her during her intermission. It was worded thus: "Refused Jim-Crow seats at tonight's recital. Would like interview before you leave city. Please arrange appointment." — S. P. Bills, managing editor, St. Louis Call. Miss Maynor did not respond to the telegram.

A night letter was dispatched to Evans and Salter, 113 West Fifty-seventh, New York city, bearing these words: "Dorothy Maynor's recital at Principia segregated the Negro press and patrons. We naturally refused such an arrangement. What is your position on this matter?" — S. P. Bills, managing editor, St. Louis Call.

This letter has, to date, not been answered

Further checking adds spice to upstairs were employes who had been asked to come. We saw no the situation. Mrs. Dietz stated that the Negro men and women seated whites sitting there.

We were informed that the Celestial Choristers, because of fine work done in a past concert course, received their tickets in a block. An executive leader of a local organization, part of a national setup, explained in a phone conversation that the block in which he was seated resulted from a good sale of tickets. He stated that he started to refuse such seating upon arrival at the school, but was urged by his friends to take a more conciliatory attitude. He said he had been informed that Negroes would not be segregated, following a rumor that such was to be the case. He told the writer that he "applauded" the staff members' refusal to take the "special seats."

**Other Press Remains**

Members of other local Negro papers remained for the concert.

Further attempts were made to contact Miss Maynor at the Statler, where, according to information receiped at Principia, she was staying. The desk clerk stated she was not registered there, but that her accompanist, Mr. Arpad Sandor, was registered. Local press writers, Negro, who remained to the end, stated that the singer left in a limousine, presumably for the Statler.

The writer had planned to cover the recital. Mrs. McFadden had planned to cover the reception to follow. This privilege was denied both, because of the disgusting situation.

We are indeed sorry that Principia has set up such a standard. However, the writer distinctly is not in accord with Miss Maynor's program of singing to Jim-Crow audiences, in even such a border state as Missouri. We call to mind the refusal of the noted Roland Hayes to sing under such auspices. Paul Robeson has refused parts in pictures berating the Negro. Miss Marian Anderson made herself the national heroine when she bucked prejudice in the national capitol and sang on the Lincoln Memorial steps.

In our minds Miss Maynor is not promoting the program we should like to have. Art is, of all the sciences, supposed to be the least prejudiced. She has by no means reached the top. The support of the Negro press will be best appreciated in those instances where time makes inroads on appreciation. The writer insists that a singer, or any artist, would be much more magnanimous upon refusing to condone anything that is wrong. This arrangement should have been checked ahead of time and under no circumstances should these "special" things be done.

Miss Maynor has not added an extra star to her fame. She cannot make a point, in spite of her discovery by Koussevitzky, as an artist. We look forward to Miss Maynor's return, in a bigger fashion than before an audience of 1,100. We do not propose to accept, in the future any such arrangements.

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## NEGRO PROGRESS TO BE PICTURED

### Music Festival Slated To Precede Exposition At Slossfield Center

NOV 6 1940

The Negro Exposition of Progress, sponsored by the National Youth Administration for Alabama, will open at the Slossfield Community Center Nov. 18 and continue through Dec. 9.

B'ham

The exposition will depict the advancement the American Negro has made in his life in America. The NYA for Alabama is sponsoring the event with the cooperation of the Jefferson County Board of Health, Birmingham and Jefferson County Board of Education and the Slossfield Civic Association.

Age-Herald

It will be open to the public daily through Dec. 9. Programs will be presented by musical groups, including the Fisk Jubilee Singers, Tuskegee, Miles, Talladega, State A. and M., Alabama State College, NYA choruses and Parker High School Band.

B'ham, Ala.

Birmingham and Jefferson County Schools will have a day at the exposition with school-sponsored programs.

While varied programs by civic and religious organizations are planned, special emphasis will be placed on health.

Venice T. Spraggs, supervisor of Negro affairs, NYA activities for Alabama, is director for the exposition and Benjamin Craig, Robert Bolden, A. M. Walker and C. Carl Williams are members of the executive staff, of which Robert Durr, Weekly Review editor, is chairman.

Students from Alabama Negro colleges will join in a pre-exposition music festival at 4 p.m. Sunday, Nov. 17, at the Municipal Auditorium and a parade will be held Nov. 19, in which NYA youths will portray the various things they have learned under the NYA.

**Chattanooga, Tenn., Daily Times**
December 7, 1940

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## MARY ROBBS WILL SING ON PROGRAM TOMORROW

Mary Robbs, 15-year-old Negro girl singer, who appeared on the city-wide community sing last week at the auditorium, will sing tomorrow at 4 p.m. with Edmonia Simmons, Howard High school pianist and music teacher, on a program in the assembly room of the College Hill courts, Grove street.

The program is being sponsored by the Psi Lambda chapter of the Alpha Phi Alpha, Negro graduate Greek fraternity, as the first of a series of cultural events to be staged at the College Hill courts.

The recital will be free for the public, according to Booker T. Scruggs, manager, and president of the local chapter.

**Columbus, Ga. Enquirer-Sun**
December 21, 1940

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## *Tuskegee Singers To Be Heard Here*

The Tuskegee Institute Singers will be featured at the Sunday morning worship service of the Central Christian church. This service begins at 11 a. m., and these noted singers will have complete charge of the song service, presenting Christmas carols. The pastor, W. E. Cunningham, will bring the Christmas message.

At the evening worship hour, 7:30 p. m., a beautiful Christmas pageant entitled "And Then—The Way" will be presented. This is an inspiring story, covering typical lives from the days of Abraham to this present age, with em[illegible] on various countries of the globe, and showing the "way" to be "The Prince of Peace." Beautiful nativity music, unusual lighting effects, and an illusion of television enhance the pageant. All are invited to attend.

A Christmas party is being given for the children of the Sunday school on Friday afternoon.

# CAMPAIGN TO RAISE MARIAN ANDERSON FUND SUCCEEDING

Globe 2-3-40
Nashville Tenn

Washington, D. C.—The campaign to raise $2,000 for the Marian Anderson Mural has passed the $1,000 mark, Edward Bruce, chairman of the committee and chief of the Section of Fine Arts of the Federal Works Agency, announced this week. The fund is to be used for the execution and installation in the new Interior Department Building of a mural depicting Miss Anderson's Easter Day Concert here last Spring.

"We are now nearing the half-way mark," Mr. Bruce said. "The committee is hoping to complete the fund by Spring and is urging that contributions be sent in in order that we may go forward with our project as rapidly as possible. Miss Anderson's great triumph deserves to be memorialized as a symbol of the basic democratic sentiment of this country and as an inspiration for the youth of the land."

When the complete fund is raised, the artist to execute the mural will be chosen by a national anonymous competition open to all American artists and conducted by the Section of Fine Arts.

Hundreds of small contributions have been made and state-wide organizations to further the campaign have been set up in North Carolina, South Carolina, and Mississippi. Contributions may be sent to the committee's treasurer, Jesse H. Mitchell, Industrial Savings Bank, Eleventh and U Streets, N. W., Washington, D. C.

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# Urge Contribution To Anderson Mural Fund

The Atlanta Daily World
Atlanta, Ga.

The committee which is raising a fund of $2,000 for the purpose of installing in the new Interior Department Building, a mural commemorating Miss Marian Anderson's Easter Day concert at the Lincoln Memorial in Washington, D. C., urges all who are interested in the purpose of the fund to celebrate Lincoln's Birthday by contributing at this time.

2-9-40

"The Birthday of the Great Emancipator," the members of the committee agree, "could be no more fittingly observed than through a nation-wide drive for contributions to the Marian Anderson Mural Fund. Miss Anderson in this triumph symbolized the high hopes that Lincoln held for the Negro. When the magnificent woman stood on the steps of the Lincoln Memorial and sang, "My Country 'Tis Of Thee," a vast audience was reawakened to the ideals to which Abraham Lincoln dedicated his life. To make possible the preservation of this deathless moment for posterity the committee is urging all persons and organizations who believe in our basic democracy to contribute to this fund in observance of Lincoln's Birthday."

More than a thousand dollars has been received by the committee, mostly in small contributions. Individuals who wish to contribute to the fund should send checks or Money Orders to the committee's treasurer, Jesse H. Mitchell, Industrial Savings Bank, Eleventh and U Streets, N.W., Washington, D.C.

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# Seek Money For Marian Anderson Mural Fund

Defender
2-17-40
Chgo

WASHINGTON, D. C., Feb. 16—The Marian Anderson Mural Fund committee which is raising $2,000 for the purpose of placing in the new Interior Department building a mural commemorating Miss Anderson's Easter day concert at the Lincoln Memorial here, this week urged all who are interested to celebrate Lincoln's birthday by contributing to the fund.

"The birthday of the Great Emancipator," the members of the committee agree, "could be no more fittingly observed than through a nationwide drive for contributions to the Marian Anderson Mural fund. Miss Anderson in this triumph symbolized the high hopes that Lincoln held for the Race. When this magnificent woman stood on the steps of the Lincoln Memorial and sang "My Country 'Tis of Thee" a vast audience was reawakened to the ideals to which Abraham Lincoln dedicated his life. To make possible the preservation of this deathless moment for posterity the committee is urging all persons and organizations who believe in our basic democracy to contribute to this fund in observance of Lincoln's birthday."

More than $1,000 has already been received by the committee, mostly in small contributions.

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# Marian Anderson Mural Fund $400 From Goal

Defender
Chicago Ill

WASHINGTON, D.C., March 8—The drive to raise $2,000 for the Marian Anderson mural moved appreciably nearer its goal last week with a contribution of $400 by the Negro Benevolent Society of the New York City Department of Sanitation.

Presentation of the contribution was made by Handy Mosley, president of the society, to Commissioner William F. Carey who forwarded the $400 check to Edward Bruce, chairman of the fund-raising committee and chief of the government's section of fine arts.

Accepting the contribution, Mr. Bruce expressed the committee's appreciation of the Negro Benevolent Society's generosity.

3-9-40

More than $1,600 has been raised to cover the cost of the mural which will be installed in the new Interior Department building.

The mural will commemorate Miss Anderson's Easter Sunday concert here last year in front of the Lincoln Memorial. The artist will be chosen by a nation-wide competition open to all American artists. Details of the competition will be announced as soon as sufficient funds are secured to execute the mural.

Contributions are being received by Jesse H. Mitchell, treasurer, at the Industrial Bank of Washington, D. C.

# Anderson Mural Fund Nears Goal; Society Gives $400.00

Tribune

3-7-40

Philadelphia, Pa.

WASHINGTON, D. C.—The drive to raise $2,000 for the Marian Anderson Mural moved appreciably nearer its goal last week with a contribution of $400 by the Negro Benevolent Society of the New York City Department of Sanitation.

Presentation of the contribution was made by Handy Mosley, president of the society, to Commissioner William F. Carey, who forwarded the $400 check to Edward Bruce, chairman of the fund-raising committee and chief of the Government's section of Fine Arts.

Accepting the contribution, Bruce expressed the committee's appreciation of the Negro Benevolent Society's generosity. "This is a most worthy cause to which these workers have contributed so generously," he said.

More than $1,600 has been raised to cover the cost of the mural which will be installed in the new Interior Department Building. The mural will commemorate Miss Anderson's Easter Sunday concert here last year in front of the Lincoln Memorial. The artist will be chosen by a nation-wide competition open to all American artists. Details of the competition will be announced as soon as sufficient funds are secured to execute the mural.

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Nashville, Tenn. Banner
December 12, 1940

# Christmas Carols To Be Sung Sunday

Arrangements of traditional Christmas carols by E. J. Gatwood, Nashville musical leader, will feature a program of Christmas music to be presented by the Youth Choir of the Hillsboro Presbyterian Church at 7:30 o'clock Sunday evening, with Mr. Gatwood as director and organist.

The program will include carols from France, Poland, Catalonia, Puerto Rico, Mexico, Germany, Italy, and those of Negroes, and American Indians. The closing number will be the Hallelujah Chorus from the Messiah. Miss Dorothy Head and Miss Barbara Gatwood will give violin and cello solos.

The youth choir was organized four years ago as one of the activities of the Westminster Foundation of the Presbyterian Church.

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# NEGRO BENEVOLENT SOCIETY GIVES $400 TO MURAL FUND

Age

3-11-40

[illegible]

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Presentation of the contribution was made by Handy Mosley, President of the Society, to Commissioner William F. Carey who forwarded the $400 check to Edward Bruce, Chairman of the fund-raising committee and chief of the Government's Section of Fine Arts.

Accepting the contribution, Mr. Bruce expressed the committee's appreciation of the Negro Benevolent Society's generosity. "This is a most worthy cause to which these workers have contributed so generously," he said. "It indicates their deep and genuine appreciation of the great art of Miss Anderson and the ever-increasing prestige of the Negro race in the artistic world."

More than $1,600 has been raised to cover the cost of the mural which will be installed in the new Interior Department Building. The mural will commemorate Miss Anderson's Easter Sunday concert here last year in front of the Lincoln Memorial. The artist will be chosen by a nation-wide competition open to all Americean artists. Details of the competition will be announced as soon as sufficient funds are secured to execute the mural.

Contributions are being received by Jesse H. Mitchell, treasurer, at the Industrial Bank of Washington, Washington, D. C.

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# Miss Anderson Will Sing For 4 Race Groups

Journal and Guide

## Contralto Eager To Aid Struggle For Civil Rights

4-13-40

Norfolk, Va.

NEW YORK—Despite the fact that she is completing the heaviest New York season schedule of her career, Marian Anderson, the internationally famous singer, will give a concert at Carnegie Hall, Sunday, May 26, for the benefit of four Negro national organizations.

Proceeds from the concert, except for the actual cost of promoting the affair, will be divided equally among: National Association for the Advancement of Colored People, 69 Fifth Avenue; Division of Colored Work, National Council of the YMCA, 347 Madison Avenue; National Urban League, 1133 Broadway and International Committee on African Affairs, 8 W. Fortieth Street, all of New York City.

**ANNOUNCED BY DELANY**

Announcement of the concert, which will be Miss Anderson's fifth and final recital in her New York series, was made by Hubert T. Delany, New York tax commissioner, and the singer's legal representative.

The concert was arranged by Mr. Delany and S. Hurok, manager of the artist, following a conference with Miss Anderson last month.

Last year, Miss Anderson gave over all the boxes to these four organizations at one of her concerts.

**This year, Mr. Delany said, she felt that the whole problem of social service and citizenship rights for Negroes in America needs to be focussed on the minds of all the citizens of the country, now that democracy itself is on trial as never before. That is why, despite her heavy schedule, she wants to make this definite contribution to the work of helping in the fight to extend the full freedom of citizenship rights to her people.**

Her manager also echoed this sentiment, pointing out that the great artists of America are realizing that the highest art makes itself felt in terms of ministering to the full needs of all the people.

At a dinner held at the Gilt Edge Dining Room, 125 W. 136th Street, in honor of the singer, recently, representatives of the four groups expressed their gratitude to Miss Anderson and her manager for this evidence of their deep interest in the work of their agencies.

**TICKETS ON SALE**

It was announced that box seats may be purchased from the headquarters of each of the four organizations. All other seats are now on sale at the Carnegie Hall box office.

Ticket prices follow: first-tier box seats, $3.30 each; second-tier box seats, $2.20 each (all boxes seat eight persons). first twenty rows, $.30, balance or orchestra, $2.75; dress circle, $2.20; balcony $1.65 and $1.10

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Mobile, Ala., Press
December 12, 1940

# Mobile Chapter Of D. A. R. Observes Alabama Day

A large number of members and visitors gathered at the Woman's Club Wednesday afternoon when the Mobile Chapter, D. A. R., observed Alabama Day. The regent, Mrs. Carl M. Smith, presided and the opening ritual was conducted by the chaplain, Mrs. Autry Greer.

A short business session was held, one interesting item of which was the purchase by the chapter of an acre of Penny Pines to be planted in the Memorial Forest of Alabama. This work is a part of the reforestation program of the D. A. R. An announcement was made by the regent of the formation of a junior group of the Mobile Chapter primarily for young businesswomen. Mrs. Max White is the chairman of this body, still to be a part of the Mobile Chapter. Miss Mary Sands Dreisbach is secretary and Miss Bessie Toulmin, treasurer.

After the business session, the program chairman, Miss Lula Kirtland, was asked to take charge and she presented an interesting and enjoyable program. Mrs. George Harvey gave an inspiring reading of an original composition, "Alabama." Mrs. Murrell Feltus sang several colored spirituals with Mrs. E. J. Curran at the piano.

Rev. Capers Satterlee, rector of Churist Church, gave an interesting talk on a little-known phase of Alabama history; namely, the part which Winston County played in the War Between the States. Although Winston County had the unique distinction of being a republic within the state and of sending an army to fight for the Union, Reverend Satterlee paid tribute to the sturdiness of character and freedom of the people of the county, loving nature both then and today.

As a concluding number on the program, Mrs. Margo Gilpin rendered two lovely songs. In the second, "God Bless America," she asked the assembly to join with her on the chorus. Mrs. D. L. Brown was her accompanist.

For the occasion the entire lower floor of the Woman's Club was beautifully decorated with red candles and white chrysanthemums. A patriotic note was sounded in the display of the Alabama flag, American flag and the chapter flag. A salad plate was served. The hostesses were Mrs. J. D. Perdue, Miss Lula Kirtland, Miss Edwina Turner and Mrs. Daisy Duval Craig. One of the visitors was Mrs. A. S. Mitchell, state regent of the D. A. R.

# Hampton Violinist Gets To Regional Audition

RICHMOND, Va. — Six Virginians have earned a chance to be heard in a regional audition for Leopold Stowkowski's All American Youth Orchestra to be held in Washington, April 25 and 26 under Dr. Hans Kindler, conductor of the National Symphony Orchestra, according to T. Edwin Burke, deputy state administrator of the National Youth Administration.

One of the musicians, selected in six district auditions conducted by the NYA in Virginia, is David McAlister, bass violinist of Hampton Institute, the only Negro from Virginia to go to the regional audition.

The others selected are Miss Vera Ruggieri, violinist, of Norfolk; Miss June Elsie Carpenter, cellist, of Richmond; Joseph Hartstein, oboist, of the Shenandoah Conservatory of Music, Dayton; King Edwin Harmon, Jr., trombonist, Pulaski; and Herman J. Altizer, violinist Roanoke.

Mr. Stokowski will hold a fina audition for this region in Washington on May 29. Musicians selected to be heard at this audition will have their expenses paid to Washington by the orchestra leader. Those selected will participate in a period of paid rehearsals. After a final selection is made, those who do not make the orchestra wil have their expenses paid home, according to information by the manager for the All American Youth Orchestra.

The orchestra is expected to give its inaugural concert in Washington on July 4. The following day the group will embark on the S. S Washington, chartered especially for the orchestra's tour of Latin America.

The ship will return to New York on August 27 after concerts in Havana, Curacao, Caracas, Rio de Janeiro, Sao Paulo, Montevideo, Buenos Aires, Roasrio, Bahia, St Thomas, and San Juan.

The orchestra, which will be financed by Mr. Stokowski, is making the Latin American tour under the sponsorship of the Pan American Union. The National Youth Administration has helped in the nation-wide search for talent because of its interest in young people and has no official connection with the orchestra, Mr. Burke said.

# Famed Conductor Visits Spelman

-Atlanta Daily World-

4-5-

Atlanta, Ga

Leopold Stokowski, internationally famous orchestra conductor, is shown as he chatted with Miss Florence Read, president of Spelman College, and Dr. Rufus D. Clement, president of Atlanta University, Tuesday night during a visit to the Spelman campus. Mr. Stokowski was making a tour in the interest of the NYA-sponsored All-American Youth orchestra and was accompanied by Boisfeuillet Jones, NYA administrator, and John Bitter, conductor of the Florida Symphony. Mr. Bitter acclaimed Vernon McLean, Morehouse freshman, an excellent musician and predicted great things for him in the musical world.

# Negroes Attend ASCAP Dinner

Tribune
5-4-40
Washington
2

NEW YORK—Negro members of the American Society of Composers and Publishers, (ASCAP), turned out last Wednesday night for the annual dinner of the organization held at the Ritz-Carlton Hotel.

With Gene Buck, president as toastmaster, the following were introduced: Harry T. Burleigh; Mrs. James Weldon Johnson, widow of the late composer and poet; W. C. Handy, J. Tim Brymm, Chris Smith, Clarence Cameron White, Mr. and Mrs. Clarence Williams, Joe Jordan, J. C. Johnson J. Rosemond Johnson, Charles (Lucky) Roberts, R. C. McPherson, Joseph W. Gray and Charles Cook.

Buck called ASCAP one of the world's greatest examples of democracy in which members of all races, creeds and colors mingled on equal terms.

# Fine Arts Council

Tribune
3-2-40
Washington
D.C.

The first concert which the Fine Arts Council, a new organization of school officials and teachers, has scheduled will be given by the National Symphony Orchestra. As far as public information goes, details of a second presentation have not been completed. Taken together, the two facts suggest that the council is probably the direct outcome of the symphony concerts which Dr. Kindler has been presenting to audiences of white school children. Conditions made by the promoters of that series were not acceptable to colored school officials. Accordingly, colored school symphony have not enjoyed the current series of symphony concerts.

In order to add most widely to the culture of colored youth, the admission fee to the concerts wil be nominal. The undertaking is so extensive in scope as to make civic support absolutely necessary. This the Fine Arts Council's agenda merits and should have.

Similarly, the council should throw the weight of its influence behind efforts of other groups which are working toward the same end. A committee of the Y.W.C.A. has for several years presented the Children's Theatre to audiences at Armstrong. The fee for children is twenty-five cents, in contrast to the price range at the National, where prices begin at fifty-five cents. For some reason the Children's Theatre performances have not had proper support from the public school personnel. Principals have returned all of the meager quota of twenty tickets for one performance. Teachers omit any reference to scheduled plays unless a last-minute reminded issues from an official source. This attitude of indifference with respect to the Clare Tree Major productions is difficult to understand if our public school system really intends to increase cultural opportunity for our children. It mocks the sincerity of thousands of colored Washingtonians who deplored the D.A.R. ban of Marian Anderson as a distinct loss to the community, but contribute nothing to the success of an established enterprise of proved cultural worth.

"The Children's Theatre as a distinguished visitor to any community has sixteen years of the best traditions of the theatre in England and America back of its unsurpassed artistic performance. As a theatre of adult casts, dedicated to plays for children, there is nothing in the world comparable to the Clare Tree Major Children's Theatre." Nothing superior exists for the Fine Arts Council to offer. Unless they choose not to follow what some others have begun, their endorsement and active support of the remaining plays of the 1939-40 season should be forthcoming.

Nor should the effort of the Thespians, a dramatic club, be overlooked. This season a popular-priced matinee has preceded their Saturday night performances. The purpose was to contribute to the recreational opportunity of high school youth through the medium of high-class drama. The first matinee was attended by nine, the second by fifty

Obviously the attendance at the Children's Theatre and at the Thespians' matinees for high school children would be greater if the performances were well publicized through the schools. The same set-up which the Fine Arts Council plans for publicity of the concerts it will present could well be used to support those cultural opportunities already being offered by other groups.

MUSIC - 1940 NATIONAL ASSOCIATION OF NEGRO MUSICIANS

# Union Musicians Tried 'Black-Out of National Negro Musicians' Assn.

Black Dispatch Sept 7, 1940

## Women Rebelled Against What They Called "Gangster Tactics"

## Refused To Pay Union Tribute

CHICAGO.—(ANP)—How the National Association of Negro Musicians, composed of top-ranking artists throughout the nation, was hamstrung by the Musicians' Union, Local 208, an American Federation of Labor affiliate, when it opened its convention here with a Sunday night program before 5,000 at the American Negro Exposition, was revealed this week.

Okla. City Okla

Few members of the association belong to the union. These top-ranking concert artists and composers were barred by Local 208 from performing at the exposition in the Chicago Coliseum unless a special union tax of $10 was paid for every association musician who touched an instrument or accompanied a singer.

The Coliseum is dominated by unions so that the union musicians could call out the electricians and other union help if their mandate was not obeyed. Among the artists thus banned was R. Nathaniel Dett, the famous composer.

The union, whose arbitrary rulings hampered the musical programs of the exposition ever since the event started and in every instance where tribute was refused, was adamant in its stand against the artists of their own race until exposition authorities came to the rescue and agreed to pay the tribute levied by the union czars.

The dilemna o the National Association of Negro Musicians was high-lighted because their program occurred on the last day of "Woman's Week." For seven dasy the leading women of the country and Chicago had carried on a busy program at the exposition. The women, chairmanned by Mrs. Wendell E. Green, had prepared scores of musical programs. On every one of these, however, the Musician's Union, of which Harry Gray is president, and L. LeVirt (St. Louis) Kelly, a background influence, demanded a $10 tribute. Had the women yielded the cost would have been about $1,000.

The women, however, rebelled against what they called "gangster tactics," refusing to use a single instrument of any character if they had to pay. The women, too, protested the action of the union in charging $60 every Sunday because the six choirs, who sang at the combined religious services, had each an accompanist. The ministers resented the union action but said little. The women had vocal numbers all A Capella and made the welkin ring without pianos.

The musicians association began its sessions with a great mass meeting after listening to a sermon by the eloquent Rev. Joseph M. Evans, pastor of the Metropolitan Community church, on the subject, "Music and Its Relation to Life." Man yof the musicians declared the sermon was the most scholarly and erudite presentations of the history and scope of music to which they had ever listened.

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# NOTED MUSICIANS ATTEND TWENTY-FIRST ANNUAL MEET

The twenty-first anniversary session of the National Association of Negro Musicians, Inc., got under way on Sunday with a mass meeting at Metropolitan Community church, headquarters for the convention. There was a large and enthusiastic crowd present to enjoy the program presented with Maude Roberts George presiding. The program opened with the singing of "Breathe on Me", Magnolia Lewis Butts, soloist. Then followed invocation by Rev. Joseph M. Evans and the National Negro Anthem with Grace Tompkins, Elmur Simpson, pianists; Walter Gossette, organist, and J. Wesley Jones directing.

The speakers were George H. Hutchinson, who made brief introductory remarks; Commissioner Wendell E. Green, who delivered a welcome on the part of the city; Rev. Joseph M. Evans, delivering a welcome for Metropolitan church; Atty. J. Gray Lucas, for the musicians; and the address of the president, Mary Cardwell Dawson of Pittsburgh, Pa.

There were musical numbers by W. D. Cook Gospel Choir singing "I Want Jesus to Walk with Me" (Handy), with Edward Dudley at the organ and Magnolia Butts, directing; Progressive Treble Clef Ensemble, Edna Winters Johnson, directing, in "I Heard the Voice" and "Lift Thine Eyes" (Mendelssohn). The Pilgrim Baptist Gospel Choir with Charlene Phillips, organist, and Thomas A. Dorsey, director, sang "Walking Up the King's Highway"; the Beth Eden Baptist church choir, with William E. Myricks, director, in "Amen Chorus" (Handel) and "Forest Temple" (Jackson); Metropolitan choir in "Weeping Mary" (Dett) with Lowell Derrick and Harriette Hammond at the organ; Malleable Glee Club of Indianapolis, Ind., under the direction of Roosevelt Squires were other interesting numbers on the program.

Mrs. Dawson presented the national officers, Clarence H. Wilson of St. Louis, vice-pres.; J. Wesley Jones, executive secretary; George H. Hutchinson, treasurer; Leroy Godman, general counsellor; Maude Roberts George, publicity director, and many other outstanding musicians of the country who hold national offices.

The contestants in the annual pre-convention contest held on Friday night were presented too. They were Peggy Pierce of Pittsburgh, Pa., who tied with Anna Thomas of New York City in the piano contest; Dempsey Ward of Pittsburgh and Nadine Brewer of Kansas City, vocal contestants.

At the close of the meeting the delegates, officers, and interested visitors hurried from the church to the Coliseum where Dr. R. Nathaniel Dett presented a program and lecture. The sessions began on Monday morning and interesting programs were scheduled for each night.

The social calendar was well crowded. On Monday there was a get-together luncheon in the afternoon; in the evening there was a reception at the C. N. D. A. Clubhouse given by the music department of the Federation and on Tuesday night another given by the Chicago Music association at 4814 South Parkway; on Wednesday night the R. Nathaniel Dett Club's reception at Ambassador's club; Thursday night the garden party of the A. P. S. Music Club at Helene Memorial Library; and the reception to the national artists, delegates and friends at Palais des Gardes on Friday night with Floyd Campbell's orchestra to furnish the music.

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## Maynor's Year

NOV 4 1940

Manhattan's Town Hall, No. 2 fane of music for the U. S. faithful,* was well packed one night last week. It had been sold out for four days—good news in a season that had not begun too well for concert managers. Cause of the turnout was a brown, dignified, warm-smiling woman, in a billowy, pumpkin-colored gown which failed to add much to her melony 4 ft. 10 in. Negro soprano Dorothy Maynor, just past her 30th birthday, had begun her second concert season.

Robert Capa

DOROTHY MAYNOR
*The future began.*

Year ago, hailed by Boston's patrician Conductor Serge Koussevitzky, she made her Town Hall debut, unleashed a voice for which everyone predicted a future. Last week, long before she got to the inevitable Negro spirituals, Soprano Maynor showed that her future had begun. Her voice had rounded at the top, where it needed to; her knowledge of what she was about had deepened. Tenderly she sang Schumann's *Du bist wie eine Blume*, chicly she trilled a trifle of Bizet.

Time

Soprano Maynor, whose patroness (Miss Mary Hayden of Boston) had to buy her debut gown last year, is now in the bank-account class. She has moved from Manhattan's Harlem to musical West 57th Street. Besides singing with the four major symphony orchestras (New York Philharmonic, Boston, Philadelphia, Chicago), she made a triumphant concert return to Hampton Institute, in whose choir her voice began. This season Maynor is just hitting her stride. Dorothy Maynor has engagements in 27 States, is making two big cross-country tours. Boxofficially she is not yet the peer of big-voiced Contralto Marian Anderson, who sells out Carnegie Hall. But Dorothy

* No. 1: Carnegie Hall, bigger and costlier to hire.

# Miss Anderson Begins Season AtCarnegieHall

## Contralto Sings Schumann, Handel, Bach, Massenet and Negro Folk Music

OCT ~~21 1940~~

By Jerome D. Bohm

The unpretentious artistry of Marian Anderson, who gave her first recital of the season in Carnegie Hall last night, afforded considerable pleasure. The Negro contralto's velvety voice was, for the greater part of the evening, in its best estate. Her opening aria, "Figli del mesto cor," one of Handel's least inspired products, was quite understandably rather tentatively delivered. But, with the ensuing area from the same master's "Acis and Galatea" Miss Anderson gained full control of her resources and sang its florid measures with persuasively flowing tones. To the touching recitative and choral from Bach's "Kreutzstab" cantata which followed Miss Anderson brought not only tonal loveliness but a profound understanding of the music's devoutly introspective nature.

New York

Herald Tribune

New York

Although the contralto's interpretations of the seven songs from Schumann's "Dichterleibe" cycle was quite the most telling this reviewer has ever heard her accord any German lieder, the fact remains that these settings of Heine's poems were not intended to be voiced by a woman. It is quite absurd for Miss Anderson to give utterance to such sentiments as "Und wenn ich küsse deinem Mund, dann werd ich ganz und gar gesund," as it would be for John Charles Thomas to sing the same composer's "Frauenliebe und Leben" cycle. But it is pleasant to report that Miss Anderson's pronounciation of the German language has improved greatly and that her comprehension of the intimate style of the romantic German lied has increased beyond all expectation.

N.Y.

Least compelling of the contralto's offerings was the aria "Pleurez mes yeux," from Massenet's "Le Cid." Miss Anderson is essentially a lyricist and her emotional gamut does not include the intensely dramatic manner essential to an impressive delivery of operatic music. Her topmost tones were reached with apparent effort and the final note of the aria failed to reach the true pitch.

Some of the most arresting work of the recital was vouchsafed in the Brazilian songs of Villa-Lobos, "Recondilha" and "Nhapope," and Travares's "Funeral of King Nago" and in the Cuban "Punto Guajiro" of Varona. Of course Miss Anderson was completely at home in the final bevy of four Negro folk songs, the first of which, "Somebody's Knocking at Your Door," would have been more effective in a less fussy arrangement than that accorded it by Nathaniel Dett. Miss Anderson was fortunate in having the assistance at the piano of Franz Rupp, whose accompaniments seek their peer.

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Norfolk, Va. Pilot
November 20, 1940

# Negro Singer Here Tonight

## Marian Anderson To Be Heard at City Auditorium Beginning at 8:15

Marian Anderson, the unassuming young Negro woman who with her singing has won the applause of two continents and the premier awards of America and Europe, will give a recital in the City Auditorium tonight beginning at 8:15 o'clock under the auspices of the Quota Club and the management of Mrs. Cornelia Grahn Hancock.

Tickets may be purchased at the Norfolk & Western ticket office 145 Granby street, phone 41331 The balcony will be reserved for colored persons. Miss Anderson is appearing here under the direction of the impuresario, S. Hurok and she will sing a varied program that will bring out the full beauty of her contralto voice.

Her program begins with Handel's "Begruessung" and "Der Flote weich Gefuehl." She will sing Bizet's "Agnus Dei," followed by four Schubert selections "Libesbotschaft," "Nacht and Traume," "Die Forelle," and "Ave Maria." The third part of the program will consist of the aria "Pleurez, mes yeux," from Massenet's Le Cid.

The post-intermission program will consist of the spirituals which Marian Anderson sings so well and which audiences all over the nation have applauded. These will be "Sinners, Please Don't Let Di Harves' Pass," "The Gospel Train," "Tramping" and "Dere's No Hiding Place Down Here."

Other selections include Wyble's Aureole," Barber's "The Daisies," Price's "Songs of the Dark Virgin" and a piece composed by a former accompanist of Miss Anderson's, Vehanen's "Finnish Humoresque."

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# *Among The Negro Musicians*

By ORRIN CLAYTON SOTHERN, II (for ANP)

### THE STATE OF CHURCH MUSIC

NOV 10 1940

Earlier in the year when the Gosepl choruses of the country were assembled in convention in Chicago their accomplishments and their ideas were a source of great interest to the writer. It was our opinion that much of the dilatory singing, that much which was of ill repute musically could be traced directly to the influence of these gospel choruses. Thus when we heard the assurances of the leaders of this group that gospel choruses as a unit were endeavoring to clear away and abolish jazzy, swinglike music which earmarks the average song of this type of chorus, we were rather elated, since such music is contrary to all the principles of worship and praise through music.

Likewise in a previous release we stated that merely calling down the wrath of the gods of music upon such alleged offenders is not the method by which such music can be delegated to an inferior place; rather—that the so-called "senior" choirs must improve their own organizations musically and financially. The music which the better organized gospel choirs sing is rendered in a fashion which the senior choir could well emulate; that is—every chorus member sings with an eye to the director, and the chorus sings together with zest and spontaneity; and the gospel chorus is a financial success—which accounts for its favor with the average pastor.

Chicago Bee

It has always been our opinion that if a thing is worth doing at all it is worth doing well and if it is worth doing well it is possible. Surely this is not too worth doing as near perfect as much to ask of the senior choir especially since that body too frequently demands undeservedly the recognition due a ranking musical organization.

We have heard it stated many times that the South as a district generally lags behind the rest of the nation. In the affairs of church music this is woefully true. In the last month we have seen the columns of one of our prominent weekly papers open to a discussion between two ministers, one of whom had the courage to inveigh against the poor type of song and singing which in his opinion, he found at the conventio in Birmingham. One week later we find a clergyman of that denomination calling the former pastor to account and actually championing the cause of the "whoop-it-up" kind of singing. "Let them whoop," says this leader of the people. So praise through singing turns into worship through whooping.

Chicago

If this clergyman were one out of many, the less said about him the better; but this type of minister is in the ascendancy. And he is dangerous to the cause of good music. Knowledge is necessary to understanding, and certainly in as abstract a thing as music is. To take a simple example—chanting the Lord's Prayer. This chant taken over from an old form of the English service is to be sung evenly, as if one were SAYING it in music. What actually happens is that the chant is so drawn out and lengthened that one devout person could easily say the prayer three times through without hurry, while it is being held out, breathed upon, and generally distorted simply because it is being sung.

Del.

Change it? You dare not. It destroys the worship value. Who knows more of the worship value of music than the musician? Church music is the only remaining branch of the art which has a tainted title and only through a continuous program of enlightenment can the taint be removed. We only hope that musicians who are qualified to train choruses in the art of singing will stick unflinchingly to the job; and that those ministers who do know what to expect from music as an asset to worship, will continue to aid their choirs and directors in the production of well sung services of praise through music.

* * *

The Association of Music Teachers in Colored Schools under the direction of its president, Fred Hall of Dillard university, is off to a good start preparing for an inspiring year. It is planned that the editorial committee will release a periodical every six weeks and the membership committee is laying its plans for a membership drive at an early date. The annual convention which attracts music educators all over the South will be held in Montgomery under the auspices of Alabama State college where there is a very active music fac-

[1940?]

MUSIC,POETRY,ART
POETRY

Richmond Va. Times-Dispatch
December 25, 1940

# Elevator Man; Already Known as Painter, Launches Into New Artistic Field, Poetry

By Whitton Morse

A Christmas poem hurriedly written on a piece of cardboard has opened a new artistic field for Bert Clark, 24-year-old Negro elevator operator who already has attracted notice with his paintings.

Though this is his first attempt at "versifying," the young artist's road to recognition as a painter has been almost as steep as the upward track of the elevator he pilots daily at the Atlantic Life Building. Now, encouraged by the compliments his poem received, he hopes to devote his spare time to both arts, perhaps combine them.

It was a recent trip through the downtown department stores, bright with Christmas trappings, that gave Clark the idea for his verses. During an afternoon lull in his elevator work, he cast around for something to do to keep from "just looking at blank space."

### Written on Cardboard

Rummaging around in the basement of the building, he found a piece of cardboard. Its white surface looked inviting to one with an artistic bent. With a stub of a pencil he wrote down a line that had been dancing around in his active mind. Then another to rhyme with the first. The poem began to take form.

Writing entirely by "ear," he soon had the small square of cardboard covered with lines. He would have kept right on if the surface had been larger.

The office boy in the building happened by about that time and the young Negro asked him what he thought of the lines. The office boy said they sounded good to him and carried the poem to J. W. Childrey, editor of the Atlantic Currents, published monthly by the Richmond office. Editor Childrey was enthusiastic, too, and the December issue of the magazine carried Clark's poem on the cover under the title: "A Child's Thoughts at Christmas Time."

### Surprised At Reception

The young Negro artist, who has spent years learning to put his thoughts on canvas with a paint brush but had never tried his hand at poetry, was surprised that people liked his first verses so well. Now his mind is buzzing with simple little rhymes as he pilots the elevator.

Clark, a tall, slender fellow with a polite diffident manner, is not one for idling around with boys on the street corner at nights. Often when most of the town is abed in the small hours of morning, there is a light in the young artists's room at 505 North Tenth Street, where he is adding the final brush strokes to his latest painting.

Canvas for painting costs money and Clark doesn't have a lot of surplus cash. He is doing his prize work on a four-foot high rectangle of beaverboard cut from a big poster that once stood in the Sheltering Arms Hospital lobby. The whole cost of the paints and brush amount to only $2.50.

Clark found his inexpensive brush didn't wear so well. He is sure there are "more bristles on the painting than are left in the brush."

### "Journey's End"

This opus, his first venture in oil painting, bears the descriptive title, "Journey's End." In the foreground is an old Negro, sitting on a high summit, his face bright with a vision of heaven. Behind him a tortuous road, the laborious way he has traveled in life, winds away into the distance.

Employing his recently discovered poetic talent, the young artist has composed a simple stanza to give the spirit of the painting:

"I see the golden city,
Where angels sing within,
To be my home forever;
At last my journey's end."

Clark wants to exhibit the work at Craig House, Negro art center, where four of his watercolors have received recognition.

### Born in Richmond

The young Negro's life story, through which runs the ever-present desire for artistic expression, is as vividly colored as the scenes and people he paints. Born in Richmond, he attended Navy Hill School, where he "drew away all the time and neglected spelling and arithmetic."

After finishing the seventh grade, he got a job at the Hotel Richmond as bus boy. Then he sold newspapers for a while.

With his 16-year-old inauguration full of thoughts of travel, he left Richmond for New York. There he looked for adventure and a chance to learn how to paint. But the big metropolis wasn't what he had expected. After working at odd jobs for several years and drawing in his spare time, he got an opportunity to go to California about 1933 as chauffeur for a New York couple. His job and the trip ended at the same time in Los Angeles.

Dead broke and stranded, Clark went to the Y. M. C. A. and told his story to the clerk there. Through the clerk a kindly old woman heard of the young artist's plight. She sent for him and offered to finance a six-months course at an art school. Clark worked so hard at the school and made such progress that the director of the institution gave him another six-months instruction free.

### Didn't Like Earthquakes

It was while he was finishing up this last course that an earthquake occurred in California. Clark didn't like earthquakes. He went back to New York, chauffering another couple.

For the past three or four years he has been working in New York in the summer and returning to Richmond in the winter. During this time he completed and exhibited four water colors at Craig House.

Last September he landed his present job as elevator operator, which he likes fine and hopes to keep. It keeps him in bread and butter and provides funds with which to buy painting materials. He has never sold any of his work.

Clark's poetry shows the influence of Edgar A. Guest's homespun verses. Mr. Guest is his favorite poet.

### Christmas Poem Published

His Christmas poem, written in the simple manner of Mr. Guest, was published on the cover of the Atlantic Life Magazine as follows:

Everywhere I seem to go,
A Santa Claus in every store.
People buying Christmas toys
For their little girls and boys.
Every one so full of glee,
Picking out the Christmas tree.
Daddy hiding things away
For the coming holiday.
But I feel within myself
Glad we still have Roosevelt,
So I won't have to see
My Dad go across the sea,
Just because that Hitler man
Wants to live in all the land.

I want Daddy home with me
To help my Mommy fix the tree.
Gee! I feel so very glad
When he tucks me in my bed,
Only Him that I can find
To do this job at Christmas time!
So I'll say a little prayer
For the kiddies over there:
When they hang their stockings high,
And St. Nick comes riding by,
Pray He'll see their Christmas tree
And leave England—victory.

—Staff Photo.

Bert Clark, Elevator Operator, Rhymes While He Works
Young Negro Adds Poetry to His Art Accomplishments

POETRY- 1940

# A Great Negro Tragedian and A Noted Poet

A ray of light in the life of Shevchenko, great Ukrainian poet was his meeting with Ira Aldridge, the great Negro tragedian, two and a half years before his death. In December, 1858, Aldridge came to St. Petersburg. Shevchenko did not miss a single performance in which this famous actor took part.

They met in Count Tolstoy's home. The poet and the actor could not converse without the aid of an interpreter. Nevertheless, they were drawn to each other from the first and formed a firm friendship. These two great men were bound by a common love for art, a common hatred for tyranny and oppression.

In the United States, his native country, Aldridge was not permitted to act in the theatre. He could only take part in amateur performances with Negro casts. In Britain he made his debut at the Royalty Theatre and immediately won recognition. Four times he appeared in the Covent Garden Theatre in London, invariably arousing enthusiastic acclaim. But the director of the Covent Garden Theatre resented the fact that Aldridge, the Negro, should have to touch the white actress Ellen Frey, who played the role of Desdemona in "Othello." And Aldridge was forced to leave the theatre there. Later he appeared on the stage in Berlin. In 1858 he appeared in Moscow, Petersburg and, subsequently, in many provincial theatres of Russia (Nizhni-Novgorod, Kharkov, Odessa and Kiev), amazing the public everywhere by his magnificent acting. He was most successful in the roles of Shylock, King Lear, Macbeth and Othello.

### *Wanted to Paint Portrait*

When Aldridge and Shevchenko met in the house of Count Tolstoy they sang their native songs to one another and Aldridge took a great liking to Ukrainian songs.

Shevchenko expressed the desire to paint the tragedian's portrait. Aldridge came to the sittings accompanied by Tolstoy's daughters. He would sit solemnly and quietly for a while, but before long his vivacious nature would get the better of him and he would begin to sing melancholy Negro melodies or old English ballads. Shevchenko would pause in his work to listen and gradually his brush would drop to the floor. Aldridge would then rise and commence to dance a jig.

Nevertheless the portrait was soon finished and signed by both the artist and the tragedian. Aldridge's acting impressed the poet so much that he could never refrain from expressing his admiration.

When Shevchenko's friend Starov would come to his studio and talk about Aldridge's acting, Shevchenko would wax ecstatic on the subject. Recollection of this or that trait in the tragedian's acting would put the two admirers in a "frenzy"; they would commence to gesticulate, Lear would prevent Othello from strangling Desdemona, Shylock would not be allowed to renew his demand for the pound of flesh—anything within reach was used as an accessory to heighten the effect. A cushion on the divan was mercilessly done to death. . . . The young Sukhanov, who witnessed this enthusiastic behavior would either laugh until the tears satrted to his eyes or consider in all seriousness the expediency of beating a hasty retreat.

In the memoirs of Mikeshin we find the following entry: "When the performance of 'King Lear' was over, I went to the tragedian's dressing room. Reclining in a large armchair sat 'King Lear,' drooping with exhaustion, and there, literally over him, was Taras Grigoryevich [Shevchenko]. The tears were flowing copiously from his eyes: he uttered disjointed and passicnate phrases in a low voice as he covered the face of the great tragedian with kisses."

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## MRS. EDNA D. GULLINS IS A POET OF RARE ABILITY

She has a rare gift and profound interest in the good, the beautiful the true. Altho she is a minister's wife and President of the Philadelphia Conference Branch Mite Missionary Society she takes time for brilliant literary outgivings. Her almost diminutive and frail body contains a soul of giant proportions. Mrs. Gullins is an ardent lover of the church and an indefatigable worker. She is corresponding secretary of the Parent W. M. M. Society.

Philadelphia Pa.
Christian Recorder 2-15-40

## MISSIONARY, POET AUTHOR

MRS. EDNA DREDDEN GULLINS
President Philadelphia Conference
Branch W. M. M. Society
Philadelphia, Pa.

## I AM AMERICAN

I am American—
  Yea, verily!
All the wild beauty of tempestuous jungles,
All the proud virtue of the surging kraal
  Are tamed in me.
Thinned to vague dilution in my veins
The loveliness of pristine Africa—
So little of my Fatherland is left—
I am American.

I walk the city streets unmindful of life's barriers;
Erect, with regal tread—gift of my noble sires.
Those passing note my sunkissed brow—
Brown like ancient maple wood.
Is there a touch of pity in their gaze?
But I? I am not conscious of my stigma
I who am part and parcel of this land.
  They pity me?
I too know pity for myself
When there is time for thought
That I'm content to pride myself in this—
I who inherit Africa's gorgeous pomp—
To be hemmed in by city walls!
Only tall cathedral heights of massive forrest ailses
Should hem me in.
And here I walk content in man-made canyons.

I am American—
  Ah woe is me!
That I so proudly walk these city streets
Thinking my greatness that I am as they—
While underneath there pulses in my soul
A culture beautiful, and old, and rare!
  But—
I am American.

EDNA DREDDEN GULLINS

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## LINCOLN

Christian Recorder

A log cabin, rude and rough—
This was the house and home enough
For one small boy; there, in the
  chimney place
With glowing face
The eager young eyes learned to trace
Staunch old tales of staunch old men;
In the firelight there and then
The soul of Lincoln grew—
And no one knew!
Only the great and bitter strife
Of later days brought into life
Great deeds that blossomed in the
  gloom
Of that dim shadowy firelit room.

2-15-40
Philadelphia Pa

# COURIER VERSE

(*CECIL J. POSEY* is 30. He was born in Alabama but reared in Lexington, Ky., where he resides. Knoxcille College conferred an A. B. degree upon him in 1935 and he is now seeking his master's degree from the University of Cincinnati. He won the 1933 Omega Psi Phi National Essay Contest. His specialty is English, and he is now head of that department at Dunbar High School, Lexington, Ky. His poem, "Balcony" appeared in our December 30, 1939, issue.—Editor)

Cecil J. Posey

## TEACHERS' CONSOLE

Timotheus' music brought wild acclaim
  Wherever he played on his famous lyre
Even the king's passion burst into flame
  Or was killed with ease by the master's desire
    For only the musician's power
    Can make an instrument flower.

Cecilia gave to music a lofty fame
  Encouched in reeds . of the sainted organ
Ev'n took for herself the Angels' fame
  For singing of hymns sung again and again
    For only the musician's power
    Can make an instrument flower.

To man the god gave an instrument mild
  A keyboard of flesh and of human content
A melodious console, the tender child:
  Musical opportunity of immeasurable extent
    For only the musician's power
    Can make an instrument flower.

A teacher who plays on the strings of a child
  With Timotheus' touch or Cecilia's art
Produces a tone in a soundless smile
  Revealing inside a sympathetic heart
    For only the musician's power
    Can make an instrument flower.

Untouched infancy artistically played
  Surpasses the music of organ and lyre
For the instrument itself can easily change
  To an artist directing for others to admire
    For only the musician's power
    Can make an instrument flower.

Unspoiled infancy artistically played
  Surpasses the quality of organ or lyre
For only by the playing musicians have made
  New contributions to humanity's choir.
    For only the musician's power
    Can make an instrument flower.

*CECIL J. POSEY.*

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# Langston Hughes Flays Oppressors of Negroes

Daily Worker 2-25-40

## Noted Poet, Speaking to Capital Audience, Hits Phony 'Benevolance'; Says Negro Persecution Is 'Cross on Back of American Democracy'

(Special to the Daily Worker)

WASHINGTON, Feb. 25.—"The Negro problem is the cross on the back of American democracy," declared Langston Hughes, noted Negro poet and novelist, at a packed meeting sponsored by the Washington Book Shop Friday night. Speaking on "Negro Literature," Mr. Hughes portrayed some of the vicious sidelights in the American scene that make a mockery of the Bill of Rights. He described the "benevolence" of ruling class philanthropists who contribute to Negro colleges, and pointed out that the benevolence ends when the Negro graduates ask for a job.

[illegible]

With these and innumerable other obstacles in their path, he said, it is amazing to view the great cultural achievements that have been made by the Negro people. He praised the advances made by the CIO in organizing Negro workers and emphasized the fact that the "basis of the Negro problem is deeply rooted in economics." He attacked the anti-democratic jim crow practices which are manifested daily in every section of America.

In reciting some of his own poetry, Mr. Hughes brought home the realities of discrimination, unemployment and economic slavery. One of his poems was the lament of a Negro forced into labor on the Mississippi levees, while another dealt with the plight of a worker turned down by WPA.

The meeting ended with Mr. Hughes reading his powerful "Let America Be America Again," and a stirring call for the extension of democracy to the white workers, poor farmers and the 14,000,000 Negroes who are denied liberty and justice.

LANGSTON HUGHES

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through the Democratic Party.

"Therefore, in facing the crucial 1940 elections, there is only one correct path open: That is to break loose from both parties and proceed along the lines of independent political action. The Allegheny-Kiski Valley Legislative Conference, representing well over 100,000 trade unionists, as well as members of other types of organizations, hereby decides that it shall pre-empt its own ticket for the Congressional elections as well as for State offices and pledges itself to a platform based on the CIO's 1940 legislative program for jobs, security and peace."

The resolution to John L. Lewis declared that the legislative conference had endorsed the CIO's legislative program and had decided to withhold its support to any candidate whose platform was not in accordance with that program. It further commended the speeches made by Lewis at the UMWA convention and to the American Youth Congress and after stating that there seemed no possibility of either of the two old parties offering candidates suitable to labor declared that:

"The Allegheny - Kiski Valley Legislative Conference, which itself has already decided to pre-empt its own local ticket in the coming elections, goes on record as urging you to take whatever steps you may consider necessary to form a national third party ticket to the end that organized labor and the people will have a candidate and a platform which it can support without reservation in the coming election.

# POETRY - 1940

## I Take No Order From The Klan

Journal and Guide

By WILLIAM HENRY HUFF

5-4-40

(Associated Negro Press)

Norfolk, Va.

I take no orders from the Klan
And none from their stool pigeons;
I look upon a hooded man
Who hates men and religions
As if he were a rattlesnake
With head securely hidden
Beside the path along the brake
That's weird and reptile ridden.
Keep both your eyes on every man
Who acts like member of the Klan.

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## Phyllis Wheatley's First Poems to Go on Display

3-16-40

INSTITUTE, W. Va.—A rare collection of books and manuscripts from the libraries of various private collectors will be the feature of a "Book Fair" at West Virginia State College, March 13-15, inclusive.

Among the books loaned by Arthur Spingarn, of New York, is the first volume of poems written by the first American Negro poet, Phyllis Wheatley, and an unpublished letter to Frederick Douglass from President U. S. Grant, both of which will be shown.

The key to Harriet Beecher Stowe's "Uncle Tom's Cabin," one of two copies in existence, will be exhibited. A book written by the dress-maker of Mrs. Mary Todd Lincoln, entitled "Behind the Scenes," will be lent by Henry B. Slaughter of Washington, D. C. who has the largest private collection of books relating to the Negro in the country.

### PROGRESS TRACED

One of the significant groups will be the complete works of Dr. Benjamin Brawley, late professor of literature at Howard University. These volumes, which include poetry, history, criticism and textbooks, covering three decades of publishing and traces the achievements of the race from pre-emancipation days to the early twenties. The Brawley books will be lent by his widow, Mrs. Hilda Brawley.

The Founder's Library, recently erected at Howard University at the cost of $1,000,000 is shipping an exhibit of recent contributions to literature written by authors of both races. Among these are "The Negro in America" and "A Guide to the Study of the Negro in American History."

One of the highlight of the current exhibits will be "The Native Son," by Richard Wright, which was chosen as the "book of the month" for March, 1940.

The fair is being sponsored thru the office of the counselor for students, Mrs. Lillian W. Jordan, to promote enjoyment for reading on the part of the students, to stimulate the purchase of books, and to give students a larger acquaintance with the cultural background and development of the race.

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## ~~Tribune Columnist~~ Wins First Prize In Poetry Contest

CHICAGO—The first prize of $50 for his poem "Dark Symphony," goes to M. Beaunorus Tolson, author of "Caviar and Cabbage," a weekly column in the Washington Tribune, it was announced, this week, by judges in the national poetry contest conducted by the American Negro Exposition.

Mr. Tolson is also professor of English, director of dramatics and debate coach at Wiley College, Marshall, Texas. More than 300 poems composed by approximately 190 writers in all parts of America were submitted.

Second award of $25 was won by

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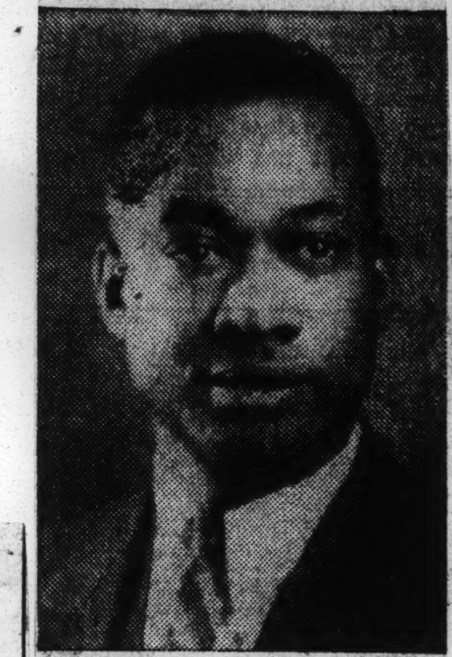
## Young Poet Acclaimed



**WILLIAM McKINLEY OGLESBY**

age

Teacher of English in the Columbia, South Carolina public school system, has just completed a book of poems "Meditations". Mr. Oglesby is a graduate of Johnson C. Smith University, Charlotte, N. C., and Columbia University, New York.

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Mrs. Jessie Craig Berry, Oklahoma City school teacher. The title of her poem is "This Thing is Finished."

Other contributors cited for honorable mention include: Ruby Berkley Goodwin of Fullerton, Cal.; Cora Ball of Iowa City, Ia.; Lucia Mae Pitts and Beatrice M. Murphy of Washington, D.C., and Iola M Bristor of Angeles.

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Chattanooga, Tenn., Daily Times
July 9, 1940

## ANTHOLOGY TO INCLUDE LOCAL NEGRO'S POETRY

The Exposition Press, New York publishers, has accepted the poetry of Norman McKeldin, local Negro boy, for the 1940 edition of the World's Fair Anthology of Verse, according to information received here yesterday from the editor, Paul Emory Carter.

McKeldin lives at 1010½ Grove street and is a student of Second District Junior High school. He began writing poetry in the sixth grade and this year submitted a poem, "Old Pal," to the Press, which as also qualified for the $100 poetry contest.

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## UP FROM GEORGIA WITH MY BANJO

BY THOMAS JEFFERSON FLANNAGAN

Daily World

7/7/40

Atlanta, Ga.

### To "Junior," Eugene, James, Joe Louis And Tommie Lee

There's a little gang of youngsters that lives just back of me,
"Junior", Eugene, James, Joe Louis, and Tommie Lee;
Perhaps they're brothers and cousins—that matters little you see,
Since their simple order is the sweetest thing to me.

Their grandmother is the keeper, an old time patriot mild,
Who thinks if the rod is spared. then you spoil the child,
For nearly every morning upward the yellings go.
"Lawd have mercy grandma, I ain't goin' to do that nomo' "

But, she is kind—that angel—and glory bless her—she
Ministers heavens manna where this breadline be;
And oft I've heard her prayers—the kind whose wafting free
In everlasting fervor over saved a wetch like me.

Those little fellows I envy. for once I knew the calls
Of beautiful simplicity—barefeet and overalls;—
The wide range of the hickory—that seem to desert us
When the older legions used to unshirt us.

They formed us men; who knows but behind this dismal screen
That some ~~Booker Washington~~ is lurking there unseen,
The salt of the earth sir, may be just back of me
Where the angels watch Junior, Eugene and Tommie Lee.

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## Poems of Wm. H. Huff Published

Attorney William Henry Huff, resident of Chicago for the past thirty-two years, whose law office is located at East Chicago, Ind., has just received notice that the Greek Letter Anthology of Poetry published by Henry Harrison, poetry publisher, 79 Fourth avenue, New York City contains a number of his poems, which are dedicated to Delta Chi Delta fraternity of which he is founder.

The name of William Henry Huff is not new to poetry readers and lovers of America. Short verses from his pen appear regularly in the general press.

# Mrs. Roosevelt Aids Newly Formed Playwrights' Group

Afro American Natl. Ed.
Baltimore

AUG 17 1940

NEW YORK — In a letter to Theodore Ward, general manager of the Negro Playwrights Company, Mrs. Eleanor Roosevelt swelled the ranks of the hundreds of persons throughout the country, who have made contributions and endorsed the new company.

Judged by the support, both financial and moral, that the project is getting, the playwrights feel confident that they will be successful in providing for Harlem a professional theatre with an idea, serving as a source of employment for actors and technicians and "an outlet for the creative work of dramatists."

To its program on September 6 at the Golden Gate Ballroom when it features Paul Robeson world-famous singer of stage and screen, and Richard Wright author of "Native Son," the company has added Hazel Scott versatile singer of New York's popular Cafe Society.

Mr. Robeson will be heard in "a group of songs" while Mr. Wright will discuss his book and its central character, Bigger Thomas. Miss Scott will "swin Brahms.

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# Soprano To Appear In Three Concerts

## Soprano Returns To Scene of Early Triumphs

Norfolk Va. Journal & Guide

(Special to Journal and Guide)

LENOX, Mass.—Music lovers of this metropolis and vicinity have another grand treat in store this week.

The event will be the return of Miss Dorothy Maynor, formerly of Norfolk, Va., who was nationally acclaimed as a concert singer after her debut last summer at the Berkshire music festivals.

Miss Maynor returns this Saturday to the scene of her original triumph. She will be the featured soloist of three programs Saturday, Sunday and Monday under the starry canopy of the Tanglewood Music Shed near Lenox.

The appearance of the noted soprano has created unprecedented interest as all available seats had been disposed of early this week. Her appearance will bring her to the front of the Boston Symphony Orchestra under the baton-wielding of Serbe Koussevitsky, conductor, who first discovered the golden voice.

Often called the fledgling Flagsted, Miss Maynor has been hailed as having the greatest voice of the generation and has been in great demand as guest artist on some of America's greatest musical programs and in its famed music halls.

POETRY - 1940

## "The Big Sea"

"Literature is a big sea full of many fish. I let down my nets and pulled. What I caught was amazing." Afro-American

This is the conclusion of the first half of "The Big Sea," an autobiographical travelogue by Langston Hughes, celebrated poet, novelist, playwright and lecturer, which begins this week in the AFRO-AMERICAN.

Born in Joplin, Missouri, and educated in Cleveland's Central High School, Mr. Hughes first won notice with his volume of poetry, "Fine Clothes to the Jew," published while he was still a student at Lincoln (Pa.) University in 1927. 3-16-40

One year after graduation, appeared his second book of poems, "Weary Blues," and his first novel, "Not Without Laughter." Baltimore, Md.

Since then has come a steady stream of poems, plays and stories from his pen, printed in books, magazines and newspapers in America and translated into German, French, Chinese, Russian, and Spanish for readers abroad.

It is amazing what a wealth of fish Mr. Hughes has caught in his literary net. Quite as unusual, too, are the experiences of this writer, whose travels have taken him from Mexico to Hoboken, from Holland to Africa, from Russia to Spain and to France, in search of adventure and material out of which to make books.

Now at 38 and still a bachelor, Mr. Hughes can look back over a life traveled over many big seas.

AFRO readers will recall his accounts of the Spanish Civil War written especially for this newspaper.

This autobiography is to be published in the fall in book form.

The first half now running serially in the AFRO is to deal with his childhood, his years of wandering and his college days. It ends when he discovered that poetry is practical and that people are willing to pay for it.

Langston Hughes knows what it means to be poor. His father was a rich business man whose watchword was efficiency and he couldn't understand a son who preferred dreams and books to bookkeeping and management.

He left his money to two old Mexican ladies, and Langston had to mix his poetry with waiting table, delivering flowers, farming and doing the hundred humble tasks that fall to most of us today.

Out of his poetry his dreams and his travels have come the literary work that stamps him as one of the foremost authors of our day.

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# To Honor Dunbar On NBC Program Sunday

## Ted Malone's Pilgrimage Will Be Aired From Dayton

Defender
3-2-40
Chicago, Ill.

NEW YORK, March 1—Ted Malone's Pilgrimage of Poetry which is taking radio listeners into the actual homes of the 32 poets chosen by the university and college English departments as America's most outstanding, starts west Sunday, March 3 at 1 p.m. EST with a nationwide broadcast from the home of Paul Laurence Dunbar, "poet laureate" of the Race, at 219 North Summit street in Dayton, Ohio.

Dunbar, son of a one-time slave mother, fought poverty and illness to write his poetry and battle for his race's rights. He wrote his first poem at the age of seven and his first job as an elevator boy earned him only four dollars a week. But with the publication of his second book, "Majors and Minors" in 1896 he achieved wide recognition and before he died his "Lyrics of the Lowly Life," "Lyrics of the Hearthside," and "Lyrics of Love and Laughter" genuinely expressing the spirit of his race won him an unquestioned place in the literary world.

Dunbar numbered among his friends Theodore Roosevelt, William Dean Howells, William McKinley, Robert G. Ingersoll and many other outstanding figures of the day. A position in the Library of Congress which eased the financial strain and marriage to his boyhood sweetheart, Miss Alice Ruth Moore, should have meant a life of happiness, but overwork in behalf of his race wrecked Dunbar's health and his efforts to recover were futile. He died on February 9, 1906 in the modest two-story house on Summit street which Ted Malone will visit this Sunday on his pilgrimage to one of the few shrines in America devoted to the race.

Governor Martin L. Davey of Ohio authorized the purchase of the Dunbar home as a shrine in July, 1936 and the property was purchased in 1937 by the Ohio State Archaeological and Historical society for the preservation of Dunbar's manuscripts and other personal mementos of the poet. When Ted Malone takes the NBC microphone there he will endeavor by word pictures to bring the radio audience into the actual rooms where the poet lived, showing them his typewriter, his desk, his library, his basket of pipes, and the bicycle he rode down the streets of Dayton.

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Nashville Tenn. Tennessean
March 24 1940

## LANGSTON HUGHES

**Poet, Novelist and Playwright Will Speak at Meharry Today**

Langston Hughes, well-known Negro poet, novelist, short story writer and playwright, will speak under the auspices of the National Association for the Advancement of Colored People, at 4 o'clock this afternoon in the auditorium of Meharry Medical College.

He has been the recipient of many literary awards, including a Guggenheim fellowship. His novel, "Not Without Laughter," has been published in England, France, Russia and China, as well as in the United States.

# TO THE MOTHER OF A LYNCHED NEGRO YOUTH

Globe 3-29-40

By **ROBERT V. LEWIS,**
Lane College
Nashville, Tenn.

To you whose form is wasted with the years
Of hallowed struggle the tender germ to bring
To earth and rear it from a tiny seed
Unto a sapling oak, full groomed in life's green spring.

To you whose eyes the fog of time has dimmed
And made your world a world of yesteryears,
Whose heart the gods of hate have trampled on
And usurped mother love to grief and fear.

For you none other can fulfill his place,
Nor share with you his honor or his shame;
For you a grotesque spectre springs to view,
An innocent cry amid the scorching flame.

Now on the [illegible] of soothing [illegible] you stand;
One fertil[illegible] you gave a woman's gift,
A part of yo[illegible] offered to a world
Whose grat[illegible]e bespoke its ignorance.

How many years shall find you on this ship
Whose stern of oaken wood bold waves defy;
How long shall prosperous captains of the sea
Turn ears of stone to pleas of black sailors who die!?

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# The Colored Soldier

By Langston Hughes

Guardian 4-13-40
Boston, Mass.

**THE MOOD**

Expectantly with head up, shoulders back, and eyes shining. Quietly recalling the vision. The dead man speaks with his face full of light and faith, confident that a new world has been made. Proud and smiling. But the living, remembering with a half-sob and bowing his head in shame, becomes suddenly fierce and angry.

Then he sadly recalls—the rows of white crosses in France.

**THE POEM**

My brother died in France—but I came back.
We were just two colored boys, brown and black,
Who joined up to fight for the U. S. A.
When the Nation called us that mighty day.
We were sent to training camp, then overseas—
And me and my brother were happy as you please
Thinking we were fighting for Democracy's true reign
And that our dark blood would wipe away the stain
Of prejudice, and hate, and the false color line—
And give us the rights that are yours and mine.
They told us America would know no black or white:
So we marched to the front, happy to fight.

Last night in a dream my brother came to me
Out of his grave from over the sea,
Back from the acres of crosses in France,
And said to me, "Brother, you've got your chance,
And I hope you're making good, and doing fine—
'Cause when I was living, I didn't have mine.
Black boys couldn't work then anywhere like they can today
Could hardly find a job that offered decent pay.
The unions barred us; the factories, too,
But NOW I know we've got plenty to do.
We couldn't eat in restaurants; had Jim Crow cars;
Didn't have any schools; and there were all sorts of bars
To a colored boy's rising in wealth or station—
But now I know well that's not our situation:
The world's been made safe for Democracy
And no longer do we know the dark misery
Of being held back, of having no chance—
Since the colored soldiers came home from France.
Didn't our government tell us things would be fine
When we got through fighting, Over There, and dying?
So now I know we blacks are just like any other—
'Cause that's what I died for—isn't it, Brother?"

I saw him standing there straight and tall,
In his soldier's uniform, and all.
Then his dark face smiled at me in the night—
But the dream was cruel—and bitter—and somehow not right
It was awful—facing that boy who went out to die,
For what could I answer him, except, "It's a lie!"

It's a lie! It's a lie! Every word they said.
And it's better a thousand times you're in France dead.
For here in the South there's no votes and no right.
And I'm still kept down in America tonight.

Then I woke up, and the dream was ended—
But broken was the soldier's dream, too bad to be mended.
And it's a good thing all the black boys lying dead Over There
Can't see! And don't know! And won't ever care!

POETRY- 1940

"Ring out the old, ring in the new - - - -
Ring out the false, ring in the true."

# A LAUGH AT CASTE

By **GEORGE A. TOWNS**

Afro-American 1-6-40

I laugh, yes, I laugh loud and sometimes long,
Those muddy brains, perceiving not
The joke of "houses just as good across the tracks,"
The separate waiting-room, beginning spick-and-span,
But lapsing grimy soon from gross neglect.
And at my fellows, too, I often laugh,
Who, fumbling, fail to feel, or see, the point,
"Identical but separate," well concealed,
Obsequious and fawning, comical for gain,
Suspecting not the petty prize they win,
Is more a badge of deep contempt.

At school also, elaborate, equipped
In latest style, "The latest word,
In building, fixtures, plant, and all for you."
And then I grin, that all this good revealed,
'Tis thought my poor, slow wit could never find,
Although the smug conceit is ill concealed.
When on the train, alone of all my kind, I sit,
The engine's deafening blow, it can not drown
The inward laugh I raise at "Main-Street" pride,
That blooms but one brief day upon a slender stem,
Reciting to a hungry man with pocket full of cash:
"The price and service just the same, but late in tur

Afro-American

And in the court of justice, often would I scream
When a long and solemn face exacts an oath,
While, finger under eye, should pull it down in
mockery
Of age-old Justice, deemed blind.

1-6-40

I only laugh—what must the good God think
When Caste, the other god, makes sport
Of such affairs of men? I can but laugh,
That two milleniums, not yet, have purged
The holy place where men bow blandly first
To the great god, Caste, and then, like fools
In anti-climax, say to one of darker hue,
"Now take your turn, the self same way,
The self-same place, but later."

Just see the crowd of men so busy in the mart—
They eye my coin and wish it much,
Too dull to see, the more I earn, the more they get
That drawing cord to make for me a shallow purse
Shuts out the gold from their own money bags:
I laugh, I loudly laugh at them,
Like men who seeking water in a pail,
Pump with vigor over empty well.
And when beloved Shakespeare's role some would
Behold by mounting iron stairs precarious outside
And by compulsion more than preference,
To see the play and all its trappings "just as
Well," I chuckle at the seller and the buyer,
And pity both deceiver and deceived.
For there is nothing just as good, however old,
That bears the breed and taint of Caste.
As well proclaim that age-old leprosy
Is just as good as rich and ruddy blood.

When danger ominous to State,
When proven valorous deeds must dominate
The best to stem the tide of molten steel
Consuming as it sweeps o'er brink of hell,
Then all the shoulders bearing guns are brothers.
No difference then—all are, fodder-like,
Together rammed in cannon throat.
But when, the fighting done,
The victory won,
A fete is made
To celebrate the victory in parade,
The scarred and dauntless heroes are forgot,
A pseudo lapse of memory, seen too plain.
Who would not laugh at that?

So, I just watch this funny game of life
With all its varied clowns in every field—
Some merry, some devout and some in strife,
Who do not share the mirth they to me yield.
I laugh uproarious, laugh at this vast comedy
With scenes too big for any stage,
And varied as the landscape from a moving car,
With actors numerous and nation-wide,
Deceiving and deceived.

Now, if I see the game of life upset
By men professing still to play
In fairness under eye of solemn Judge
Whom none can bribe, and all the while,
With faces straight and brow intent,
As if to make confusion were the game—
If that, I say, be not a joke to split you open wide,
Then laugh at me, say what you will,
And by your judgment, I'll abide.

594 University Place, N.W.,
Atlanta, Ga.

Asked why he wrote "A Laugh at Caste," George A. Towns said the poem represented "an inner revolt I have felt, since my youth, against the prevailing American caste system which has looked at color first and at merit afterward."

"Crying and swearing at such injustices do not seem to be effective," he explained, "so I have tried to laugh the absurdities out of court." He credits, as his immediate stimulus, the book, "Caste in American Colleges," by President Buell Gallagher of Talladega College.

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## (A TRIBUTE TO RICHARD T. GREENER AND JOHN R. LYNCH)

The Douglass firmament of Negro stars
That heralded our first literary dawn,
Void of the elements of ugly mars
That fit so well in our race's waking morn.

Bee

Their lives were such and so well fitted in
The period Lincoln helped us to begin;
Impoverished days, no precedent was set, n
way
Had been seen in that early day.

2-25-40
Chicago
Ill.

Richard was the first from Harvard's door,
No Negro had ever been in Harvard's cap before;
John taught a school then entered politics,
Went off to Congress from the sticks.

To these bright stars in the Douglass constellation
Came honors that such men might wear;
Full fledged with the pride of our nation,
Distinction none but the great should bear.

The grant monument fund, and diplomacy
came as Richard's lot,
Japan and Russia wrote knighthood to his
name,
While John became a Paymaster, the South
grew hot
And for a time refused its pay from the black
hands it came.

We knew them well as friends should know
What friendship is and ought to be;
A heritage they left, told us the way to go
To reach the stalwart milestones of the free.

With records clean over all the years they
smote
The tyrant, who condemned a tawny skin,
Had voice and speech, and pens with whic
they wrote
The oracles that make Negroes men.

—Dr. M. A. Majors,
Los Angeles, Calif.

"Ring out the old, ring in the new - - - -
Ring out the false, ring in the true."

The Guardian

# A LAUGH AT CASTE

By GEORGE A. TOWNS

1-13-40

I laugh, yes, I laugh loud and sometimes long,
Those muddy brains, perceiving not
The joke of "houses just as good across the tracks,"
The separate waiting-room, beginning spick-and-span
But lapsing grimy soon from gross neglect.
And at my fellows, too, I often laugh,
Who, fumbling fail to feel, or see, the point,
"Identical but separate," well concealed,
Obsequious and fawning, comical for gain,
Suspecting not the petty prize they win
Is more a badge of deep contempt.

Guardian

Boston, Mass.

At school also, elaborate, equipped
In latest style, "The latest word
In building, fixtures, plant, and all for you."
And then I grin, that all this good revealed,
'Tis thought my poor, slow wit could never find,
Although the smug conceit is ill concealed.

When on the train, alone of all my kind, I sit,
The engine's deafening blow, it can not drown
The inward laugh I raise at "Main-Street" pride
That blooms but one brief day upon a slender stem,
Reciting to a hungry man with pocket full of cash:
"The price and service just the same, but late in turn.

And in the court of justice, often would I scream
When a long and solemn face exacts an oath,
While finger under eye should pull it down in mockery
Of age-old Justice, deemed blind.
I only laugh—what must the good God think
When Caste, the other god, makes sport
Of such affairs of men? I can but laugh
That two milleniums, not yet, have purged
The holy place where men bow blandly first
To the great god, Caste, and then, like fools
In anti-climax, say to one of darker hue,
"Now take your turn, the self same way,
The self-same place, but later."

Just see the crowd of men so busy in the mart—
They eye my coin and wish it much,
Too dull to see, the more I earn, the more they get,
That drawing cord to make for me a shallow purse,
Shuts out the gold from their own money bags:
I laugh, I loudly laugh at them,
Like men who seeking water in a pail,
Pump with vigor over empty well.

And when beloved Shakespeare's role some would
Behold by mounting iron stairs precarious outside,
And by compulsion more than preference,
To see the play and all its trappings "just as
Well," I chuckle at the seller and the buyer,
And pity both deceive d deceived.
For there is nothing ju good, however old,
That bears the breed and taint of Caste.
As well proclaim that age-old leprosy
Is just as good as rich and ruddy blo

When danger ominous to State,
When proven valorous deeds must nominate
The best to stem the tide of molten steel
Consuming as it sweeps o'er brink of hell,
Then all the shoulders bearing guns are brothers.
No difference then—all are, fodder-like,
Together rammed in cannon throat.
But when, the fighting done,
The victory won,
A fete is made
To celebrate the victory in parade,
The scarred and dauntless heroes are forg
A pseudo lapse of memory, seen too plain.
Who would not laugh at that?

So, I just watch this funny game of life
With all its varied clowns in every field—
Some merry, some devout and some in strife,
Who do not share the mirth they to me eld.
I laugh uproarious, laugh at this vast y
With scenes too big for any stage,
And varied as the landscape from a r ar,
With actors numerous and nation-wi
Deceiving and deceived.

Now, if I see the game of life upset
By men professing still to play
In fairness under eye of solemn Judg
Whom none can bribe, and all the while,
With faces straight and brow intent,
As if to make confusion were the game—
If that, I say, be not a joke to split you open wide
Then laugh at me, say what you will,
And by your judgment, I'll abide.

---

# N. U. to Present Noted Poet in Recital Saturday

[illegible]

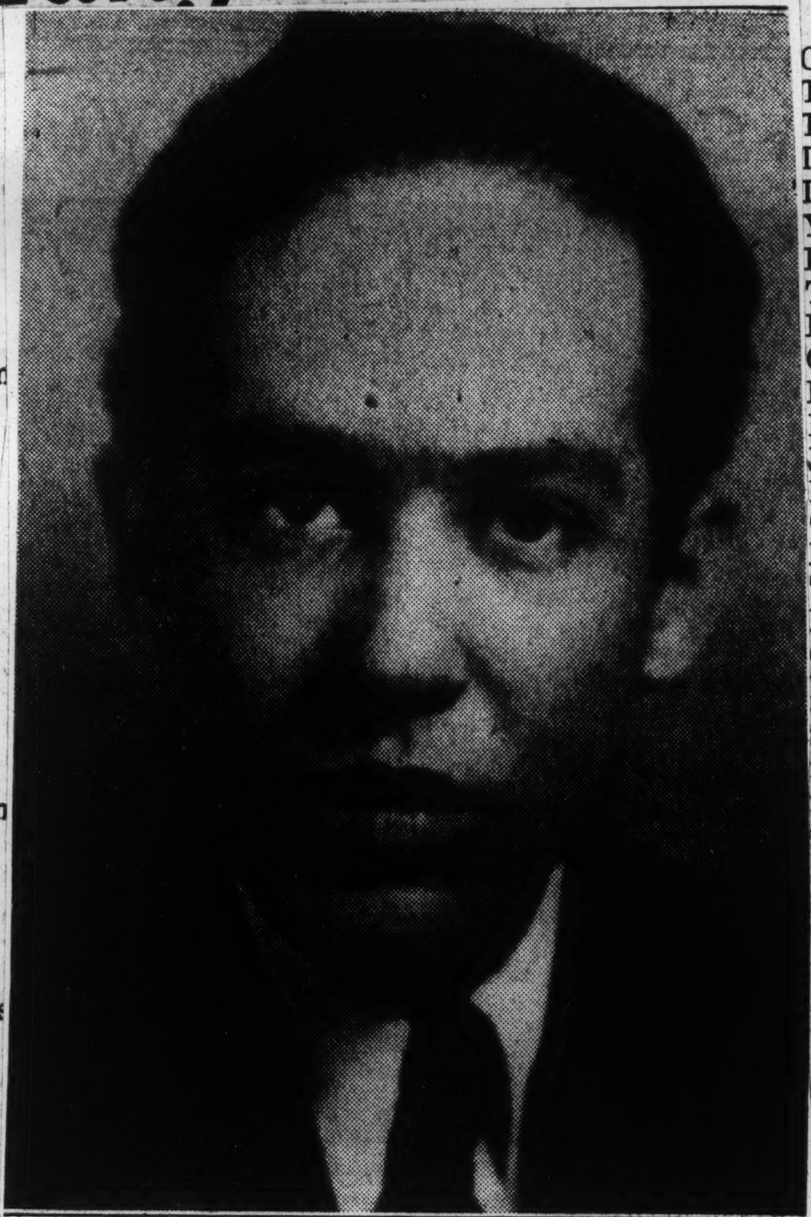
A unique dramatic recital will be presented to Chicago audiences for the first time, when the University college of Northwestern university sponsors a recital by Eusebia Cosme in Thorne hall on Sarturday night, January 27, at 8:30. The recital will be one of Afro-Antillian poetry and will be under joint auspices of the Institute de las Espanas and the University college.

Eusebia Cosme will come to Chicago after a series of ten highly successful recitals in New York City. She is an Afro-Cuban diseuse of internatoinal reputation. Most of her work has been done in Spain and Latin America. In addition to her recitals in New York however, she has recently given one in Washington, D. C., and will go from here directly to Mexico City, where she is under contract to give a series at the Palacio de Bellas Artes in that city.

Although her recitals are given in Spanish, it is significant that most of her audiences in New York and Washington did not understand Spanish, but she is a great artist in pantomime and her work is sufficiently expressive to be easily appreciated by all

POETRY - 1940

# Two Poems by Langston Hughes



LANGSTON HUGHES

## THE BLACK SOLDIER

Sunday Worker 4-7-40

My brother died in France—but I came back.
We were just two colored boys, brown and black,
Who joined up to fight for the U.S.A.
When the Nation called us that mighty day.
We were sent to training camp, then overseas—
And me and my brother were happy as you please
Thinking we were fighting for Democracy's true reign
And that our dark blood would wipe away the stain
Of prejudice, and hate, and the false color line—
And give us the rights that are yours and mine.
They told us America would know no black or white:
So we marched to the front, happy to fight.

New York, N.Y.

Last night in a dream my brother came to me
Out of his grave from over the sea,
Back from the acres of crosses in France,
And said to me, "Brother, you've got your chance,
And I hope you're making good, and doing fine—
'Cause when I was living, I didn't have mine.
Black boys couldn't work then anywhere like they can
today,
Could hardly find a job that offered decent pay.
The unions barred us; the factories, too,
But *now* I know we've plenty to do.
We couldn't eat in restaurants; had Jim Crow cars;
Didn't have any schools; and there were all sorts of bars

To a colored boy's rising in wealth or station—
But now I know well that's *not* our situation:
The world's been made safe for Democracy
And no longer do we know the dark misery
Of being held back, of having no chance—
Since the colored soldiers came home from France.
Didn't our government tell us things would be fine
When we got through fighting, Over There, and dying?
So now I know we blacks are just like any other—
'Cause that's what I died for—isn't it, Brother?"

I saw him standing there straight and tall,
In his soldiers uniform, and all.
Then his dark face smiled at me in the night—
But the dream was cruel—and bitter—and somehow
not right.
It was awful—facing that boy who went out to die,
For what could I answer him, except, "It's a lie!"

It's a lie! It's a lie! Every word they said.
And it's better a thousand times you're in France dead
For here in the South there's no votes and no right.
And I'm still kept down in America tonight.

Then I woke up, and the dream was ended—
But broken was the soldier's dream, too bad to be
mended.
And it's a good thing all the black boys lying dead
Over There
Can't see! And don't know! And won't ever care!

## THE NEGRO MOTHER

Children, I come back today
To tell you a story of the long dark way
That I had to climb, that I had to know
In order that the race might live and grow.
Look at my face—dark as the night—
Yet shining like the sun with love's true light.
I am the child they stole from the sand –
Three hundred years ago in Africa's land.
I am the black girl who crossed the dark sea.
Carrying in my body the seed of the Free.
I am the woman who worked in the field.
Bringing the cotton and the corn to yield.
I am the one who labored as a slave,
Beaten and mistreated for the work that I gave—
Children sold away from me, husband sold, too.
No safety, no love, no respect was I due.
Three hundred years in the deepest South:
But God put a song and a prayer in my mouth.
God put a dream like steel in my soul.
Now through my children, I'm reaching the goal.
Now, through my children, young and free,
I realize the blessings denied to me.
I couldn't read them. I couldn't write.
I had nothing, back there in the night.
Sometimes, the valley was filled with tears,
But I kept trudging on through the lonely years.
Sometimes, the road was hot with sun.
But I had to keep on till my work was done:
I had to keep on! No stopping for me—
I was the seed of the coming Free.
I nourished the dream that nothing could smother
Deep in my breast—The Negro Mother.
I had only hope then, but now through you,
Dark ones of today, my dreams must come true:
All you dark children in the world out there,
Remember my sweat, my pain, my despair.
Remember my years, heavy with sorrow—
And make of those years a torch for tomorrow.
Make of my past a road to the light
Out of the darkness, the ignorance, the night.
Lift high my banner out of the dust.
Stand like free men supporting my trust.
Believe in the right, let none push you back.
Remember the whip and the slaver's track.
Remember how the strong in struggle and strife
Still bar you the way, and deny you life—
But march ever forward, breaking down bars.
Look ever upward at the sun and the stars.
Oh, my dark children, may my dreams and my prayers
Impel you forever up the great stairs—
For I will be with you till no white brother
Dares keep down the children of the NEGRO MOTHER.

POETRY- 1940

# To Hold Broadcast From Paul L. Dunbar's Shrine

## Story of His Life to be Told By Ted Malone

[illegible]

NEW YORK CITY—(SNS)—Ted Malone's Pilgrimage of Poetry which is taking radio listeners into the actual homes of the thirty-two poets chosen by the university and college English departments as America's most outstanding, starts west this Sunday, March 3, at 1:00 p.m. EST with a nation-wide broadcast from the home of Paul Laurence Dunbar, "poet laureate" of the Negro race, at 219 North Summit Street in Dayton, Ohio.

Dunbar, son of a one-time slave mother, fought poverty and illness to write his poetry and battle for Negro rights. He wrote his first poem at the age of seven and his first job as an elevator boy earned him only four dollars a week.

But with the publication of his second book, "Majors and Minors" in 1896, he achieved wide recognition and before he died his "Lyrics of the Lowly Life", "Lyrics of the Heartache" and "Lyrics of Love and Laughter" genuinely expressing the spirit of his race won him an unquestioned place in the literary world.

He numbered among his friends Theodore Roosevelt, William Dean Howells, William McKinley, Robert G. Ingersoll and many other outstanding figures of the day. A position in the Library of Congress which eased the financial strain and marriage to his boyhood sweetheart, Alice Ruth Moore, should have meant a life of happiness, but overwork in behalf of his race wrecked Dunbar's health and his efforts to recover were futile.

He died on February 9, 1906, in the modest two-story house on Summit Street which Ted Malone will visit this Sunday on his Pilgrimage to one of the few shrines in America devoted to the colored race.

Governor Martin L. Davey, of Ohio authorized the purchase of the Dunbar home as a shrine in July, 1936, and the property was purchased in 1927 by the Ohio State Archaeological and Historical Society for the preservation of Dunbar's manuscripts and other personal mementos of the poet.

When Ted Malone takes the NBC microphone there he will endeavo by word pictures to bring the radio audience into the actual room where the poet lived, showing them his typewriter, his desk, his library his basket of pipes, and the bicycl he rode down the streets of Dayton.

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# NBC PILGRIMAGE TO PAUL DUNBAR'S HOME SCHEDULED

Globe 2-?-'40

## Radio Broadcast Will Come From Dayton, O. At 2 O'clock, CST Sunday, March 3.

Nashville Tenn

NEW YORK—Ted Malone's Pilgrimage of Poetry which is taking radio listeners into the actual homes of the thirty-two poets chosen by the university and college English departments as America's most outstanding, starts west this Sunday, March 3rd at 2 P. M. CST with a nationwide broadcast from the home of Paul Laurence Dunbar, "poet laureate" of the Negro race, at 219 North Summit Street in Dayton, Ohio.

### Slave Mocker's Child

Dunbar, son of a one-time slave mother, fought poverty and illness to write his poetry and battle for Negro rights. He wrote his first poem at the age of seven and his first job as an elevator boy earned him only four dollars a week. But with the publication of his second book, "Majors and Minors" in 1896 he achieved wide recognition and before he died his "Lyrics of the Lowly Life," "Lyrics of the Hearthside," and "Lyrics of Love and Laughter" genuinely expressing the spirit of his race won him an unquestioned place in the literary world. He numbered among his friends Theodore Roosevelt, William Dean Howells, William McKinley, Robert G. Ingersoll and many other outstanding figures of the day. A position in the Library of Congress which eased the financial strain and marriage to his boyhood sweetheart Alice Ruth Moore should have meant a life of happiness, but overwork in behalf of his race wrecked Dunbar's health and his efforts to recover were futile. He died on February 9, 1906 in the modest two-story house on Summit Street which Ted Malone will visit this Sunday on his Pilgrimage to one of the few shrines in America devoted to the colored race.

### Home Made Shrine

Governor Martin L. Davey of Ohio authorized the purchase of the Dunbar home as a shrine in July 1936 and the property was purchased in 1937 by the Ohio State Archaeological and Historical Society for the preservation of Dunbar's manuscripts and other personal mementos of the poet. When Ted Malone takes the NBC microphone there he will endeavor by word pictures to bring the radio audience into the actual rooms where the poet lived, showing them his typewriter, his desk, his library, his basket of pipes, and the bicycle he rode down the streets of Dayton.

This is the 21st in the series of 32 programs from the homes of the poets. Ted Malone, who originated and conducts the series, also has a daily program called Between the Bookends heard over the Blue Network of NBC at 3:45 EST.

### Other Broadcasts

The pilgrimage to the shrines of other poets will be made as follows:

March 3—Paul Laurence Dunbar, 219 North Summit Street, Dayton, Ohio.
March 10—James Whitcomb Riley, James Whitcomb Riley Home, Greenfield, Ind.
March 17—Vachel Lindsay, 603 South 5th Street, Springfield, Illinois
March 24—Eugene Field, Eugene Field Shrine, 634 South Broadway, St. Louis, Missouri
March 31—Joaquin Miller, The Wigwam, Oakland, California
April 4—Bret Harte, U. S. Mint, Commercial St., San Francisco, Cal.
April 14—Harriet Monroe, 232 East Erie Street, Chicago, Ill.
April 21—Edwin Arlington Robinson, Robinson Home, Gardiner, Maine
April 28—Ralph Waldo Emerson Emerson Home, Concord, Mass.
May 5—Amy Lowell, 70 Heath Street, Brookline, Mass.
May 12—William Cullen Bryant Bryant Homestead, Roslyn, Long Island, N. Y.
May 19—Emily Dickinson, The Evergreens, Main Street, Amherst, Mass.
May 26—John Howard Payne, Home Sweet Home, Easthampton, Long Island, N. Y.

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# 'Uncle Remus' Paid Nation-Wide Tribute

## 'Wren's Nest' Scene of Broadcast Devoted to Life and Career of Joel Chandler Harris; Sketch From Brer Rabbit and Tar Baby Included

(Complete Text on Page 14)

"The Wren's Nest," Atlanta home of the late Joel Chandler Harris, was the scene of a nation-wide tribute yesterday to one of the most beloved characters in all American literature—the one and only "Uncle Remus." 2-19-40

Constitution

Broadcasting over the NBC blue network from Mr. Harris' own living room, Ted Malone, an outstanding radio commentator, devoted 30 minutes to a story of the life and literary career of one of the south's most famous authors.

Atlanta Ga

Mrs. Edwin Camp, Mr. Harris' daughter, and three sons, Evelyn, Lucien and Joel C. Harris, Jr., were among the small group attending the broadcast which was sponsored by the Uncle Remus Memorial Association. Other invited guests included Major and Mrs. Clark Howell, John Paschall and Mayor Hartsfield.

Surrounded by authentic "Uncle Remus" mementoes, including an ancient-model typewriter which he used in his later years, and reading from a carefully prepared script, Malone traced Mr. Harris' life from his birth "somewhere in Putnam county," down to the days when his writings had made his name a household word in every part of the country.

The biographical sketch included one of the most popular of all the Uncle Remus stories—"Brer Rabbit and the Tar Baby" — and the audience, most of whom probably could qualify as experts on such matters, pronounced it "perfectly done."

An organ accompaniment, played from Washington, added much to Malone's well modulated

reading. The broadcast was followed by a luncheon given by the association in honor of the members of the Harris family. Mrs. A. McD. Wilson is the association president.

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# Langston Hughes To Read From Own Work

Daily Worker

Langston Hughes, poet and novelist, will read from his new poetry and speak informally at the Poetry Center of the Young Men's Hebrew Association, tomorrow evening, at 9.

2-27

Mr. Hughes is the author of several volumes of poetry, including "The Weary Blues" and "Fine Clothes To The Jew." His work has been translated and published widely in the U.S.S.R., Japan, China, and many European countries.

New York N.Y.

Admission to this reading is fifty cents.

# NBC to Pay Tribute To Paul L. Dunbar At Dayton Sunday

### Ted Malone will Make Pilgrimage to Home Of Poet; Broadcast will be Heard at 1:00 p.m.

Tribune
3-2-40
Washington

Paul Laurence Dunbar's home at 219 North Summit Street in Dayton, Ohio, will be the scene of a nationwide broadcast, Sunday, March 3, at 1 p.m. Eastern Standard Time when Ted Malone's Pilgrimage of Poetry which is taking radio listeners into the actual homes of the thirty-two poets chosen by the university and college English departments as America's most outstanding, starts west. (Listeners in the Nation's Capital can hear this program over WMAL at 1 p.m.)

Dunbar, son of a one-time slave mother, fought poverty and illness to write his poetry and battle for Negro rights. He wrote his first poem at the age of seven and his first job as an elevator boy earned him only four dollars a week. But with the publication of his second book, "Majors and Minors" in 1896 he achieved wide recognition and before he died his "Lyrics of the Lowly Life," "Lyrics of the Hearthside," and "Lyrics of Love and Laughter" genuinely expressing the spirit of his race won him an unquestioned place in the literary world.

**Worked in Congressional Library**

He numbered among his friends Theodore Roosevelt, William Dean Howells, William McKinley, Robert G. Ingersoll and many other outstanding figures of the day. A position in the Library of Congress which eased the financial strain and marriage to his boyhood sweetheart, Alice Ruth Moore, should have meant a life of happiness, but overwork in behalf of his race wrecked Dunbar's health and his efforts to recover were futile.

He died on February 9, 1906 in the modest two-story house on Summit Street which Ted Malone will visit this Sunday on his Pilgrimage to one of the few shrines in America devoted to the colored race.

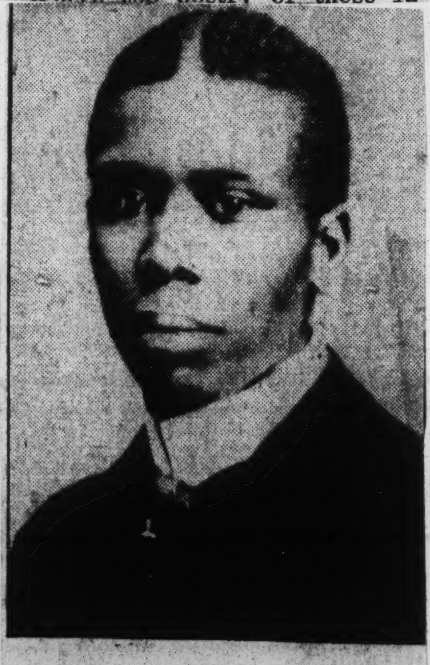
Governor Martin L. Davey of Ohio authorized the purchase of the Dunbar home as a shrine in July, 1936 and the property was purchased in 1937, by the Ohio State Archaeological and Historical Society for the preservation of Dunbar's manuscripts and other personal mementos of the poet.

When Ted Malone takes the NBC microphone there he will endeavor by word pictures to bring the radio audience into the actual rooms where the poet lived, showing them his typewriter, his desk, his library, his basket of pipes, and the bicycle he rode down the streets of Dayton.

After two years of preparation the National Broadcasting Company launched its "Pilgrimage in Poetry" last fall. The NBC Blue Network is sending its poetry commentator, Ted Malone every Sunday at 1 p.m., Eastern Standard Time until May 26 to the shrines of thirty-two great American poets where he will translate into radio the exhilaration of a pilgrim who visits these historic spots.

The heads of the departments of English of more than 500 colleges and universities selected the poets for the Pilgrimage. In each broadcast. Malone will take is listeners into the actual surroundings of the famous poet by giving the dramatic incidents of the poet's life connected with the home.

**Will Make Poets Human**



PAUL LAURENCE DUNBAR

Where the poetry of these famous poets heretofore has been only beautiful or powerful words on the printed page, Mr. Malone's broadcasts make the poet living as a human being. The drama behind many of the celebrated poems of American literature can become vivid and real only by a visit to the actual homes of the poets. This drama and color is an integral part of these broadcasts.

"Our purpose," Mr. Malone said of the Pilgrimage, "is entirely educational but from a human interest rater than a critical point of view. We hope we are giving the listener a felling of being actually present in the surroundings where the poets lived and worked, even though the listener may never see these shrines."

As a listener aid for the series of broadcasts on the Pilgrimage in Poetry, the National Broadcasting Company provides at cost a booklet, "An Album of Poetic Shrines." This collects together the pictures of the thirty-two homes and shrines. Beside each picture Mr. Malone has prepared a description which conveys the mood of each home or shrine and also tells the authenic legend of the life of the poet connected with his surroundings. This aid may be obtained by sending twenty-five cents to NBC, which has also prepared a literary map for the bulletin boards of schools and classrooms. It gives a complete picture of the Pilgrimage through artists' sketches of the homes and shrines of the thirty-two poets. This may be obtained free by addressing NBC.

The Dunbar Pilgrimage is the 21st in the series of 32 programs from the homes of the poets. Ted Malone, who originated and conducts the series, also has a daily program called "Between the Bookends" heard over the Blue Network of NBC at 3:45 EST.

Other poets to be honored before the series ends at the home of John Howard Payne author of "Home Sweet Home" on May 26, are James Whitcomb Riley, Vochel Lindsay, Eugene Field, Joaquin Miller, Bert Harte, Ralph Waldo Emerson, Amy Lowell, and William Cullen Bryant.

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# Pays Tribute 'Poet Laureate' Of Negro Race

### Paul Laurence Dunbar Honored On Pilgrimage Of Poetry

Tribune
2-29-40
Phila Pa

DAYTON, O.—The Malone's Pilgrimage of Poetry which is taking radio listeners into the actual homes of the thirty-two poets chosen by the university and college English departments as America's most outstanding, starts west this Sunday, March 3rd, at 1.00 P. M. EST with a nationwide broadcast from the home of Paul Laurence Dunbar, "poet laureate" of the Negro race, at 219 North Summit street in Dayton, Ohio.

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POETRY- 1940

Chattanooga, Tenn., Daily Times
March 4, 1940

# *Hughes, Negro Poet and Traveler, Will Give Lecture Here March 25*

Langston Hughes, young Negro poet and world traveler, will be presented March 25 at 8 p.m. in the auditorium of Howard High school, it was announced yesterday. He will be sponsored by the Phillis Wheatley branch of the Y. W. C. A. and the Bethlehem Community center.

**HUGHES**

The Bethlehem center at 1405 College street is a welfare project for Negroes conducted and supported by women's organizations of the Methodist church for white people here.

The poet, who first gained attention among his race in Central High school, Cleveland, O., with his writings, has had wide experience and travel since his first poem, "The Negro Speaks of Rivers," was published by the Crisis magazine in 1921.

In 1925 he received the first award from Opportunity magazine in a contest for his poem, "Weary Blues." In 1926 Vachel Lindsay read three of Hughes' poems on his program in the Little Theater of the Wardman Park hotel in Washington, where Hughes was at that time working as a bus boy.

His novel, "Not Without Laughter," which appeared in 1930, has been published in England, France, Spain, Russia, China, Japan and his poems translated also into the languages of these nations and also into Dutch.

In 1934 he spent the winter in Mexico, where he translated a number of Mexican and Cuban stories into English for publication. He was granted a Guggenheim fellowship for creative work, and spent six months of 1937 in Madrid during the Spanish civil war as a correspondent for a Baltimore newspaper. He was a delegate with Theodore Dreiser to the world peace conference, Paris, in 1938, and during last year was in Hollywood as a scenario writer.

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# Woodson Says Only 3 Great American Poets

The Plaindealer
Kansas City, Kan.

OCT 11 1940

WASHINGTON, Oct. 11 (ANP) — In an informal talk over the dinner table, Dr. Carter G. Woodson discussed American literature, especially poets. Said Dr. Woodson:

"There have been only three great American poets. They were Edgar Allen Poe, Walt Whitman and Paul Laurence Dunbar. Each of them suffered and as a result of suffering, had a close touch with the human side of life. Poe touched the depths of human feeling and besides a great poet, was a most versatile writer".

Classing Dunbar with these two well known poets indicates lasting qualities of the work of the colored writer whose life was tragic from his early days to his death.

POETRY - 1940 JAMES WELDON JOHNSON MEMORIAL STATUE

# Harlem to Erect Statue Honoring Jas. W. Johnson

Bee 2-18-40

NEW YORK, Feb. 18 (ANP)—A $20,000 memorial statue to the memory of James Weldon Johnson, late educator, musician and poet will be erected in the heart of Lower Harlem at 110th street and Seventh Ave.

Plans call for a figure and pedestal about 30 feet high. On one side of the pedestal will be a plaque of Mr. Johnson's head and on the other side will be the first verse of his poem, "O Black and Unknown Bards", a figure, symbolic of the poem, will surmount the pedestal. To be designed by Richmond Barthe, noted sculptor, the statue will occupy a plot of land donated by the city.

Walter White is secretary of the committee: Col. Theodore Roosevelt, chairman.

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# TO HONOR NEGRO AUTHOR

## Group Launches Drive for Statue of James Weldon Johnson

Launching of a campaign to obtain $20,000 for the erection of a statue at 110th Street and Seventh Avenue, facing Central Park, in memory of James Weldon Johnson, Negro author, poet and composer, was announced yesterday by the National Association for the Advancement of Colored People.

Mrs. Franklin D. Roosevelt is among the members of a nation-wide sponsoring committee for the memorial, the announcement said, adding that Col. Theodore Roosevelt is chairman of the committee and Mayor La Guardia, honorary chairman. Gene Buck of the American Society of Composers, Authors and Publishers is treasurer. Headquarters of the committee are at 69 Fifth Avenue.

The announcement explained that the site for the statue, which will be executed by Richmond Barthe, will be donated by the city. The memorial will comprise a symbolic bronze group based on Mr. Johnson's famous poem, "O Black and Unknown Bards." On one side of a high marble base will appear the head of the poet in bas-relief, and on the other side a stanza from the poem.

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# MEMORIAL PROJECT LAUNCHED FOR JAMES WELDON JOHNSON

Journal 2-17-40 Washington D.C.

NEW YORK.—A memorial project to erect a statute to the late James Weldon Johnson has been launched by a committee under the chairmanship of Theodore Roosevelt.

Mayor Fiorello H. La Guardia is honorary chairman, with Gene Buck as chairman of the executive committee and treasurer. Headquarters of the committee are at 69 Fifth Avenue, with Walter White as secretary.

The statue will be executed by Richmond Barthe, noted young Negro sculptor, and will stand at 110th Street and Seventh Avenue, facing Central Park. The location is what is generally regarded as the beginning of the "heart of Harlem."

The statue will be a bronze group commemorating Mr. Johnson's famous poem, "O, Black and Unknown Bards."

The group will be raised high from the grond on a pedestal of marble, on one side and which will appear the head of the poet in relief, on the other side a stanza from the poem which conjured up the vision of the figures on the monument above.

### Gotham Needs Statue

The committee announced that New York was chosen as the site of the statue because, of all cities New York has no statue of Negroes, and because Mr. Johnson lived here and wrote once a poem "My City."

Gifts to the memorial may be sent to Theodore Roosevelt, chairman, or to Gene Buck, treasurer. Gifts of all sizes, large and small are welcome.

Vice chairman are: Sterling A. Brown Harry T. Burleigh, Elmer A. Carter, W. C. Handy, J. Rosamond Johnson, E. George Payne Arthur B. Spingarn and Carl Van Vechten.

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# THE JOHNSON MEMORIAL

Defender 2-17-40 Chicago Ill.

No more fitting memorial could be dedicated to the late James Weldon Johnson than a symbolic statue which a special committee, composed of distinguished Americans, proposes to erect in the city of New York.

With the generous gesture of Mayor La Guardia assuring the committee of the city of New York's readiness to supply the land without cost, the prospects are bright for an early execution of the plan.

According to Secretary Walter White of the James Weldon Johnson Memorial Committee, the plan "is for a figure and pedestal about 30 feet high. On one side of the pedestal will be a placque of Mr. Johnson's head and on the other side the first verse of his magnificent poem, O BLACK AND UNKNOWN BARDS. The symbolic figure atop the pedestal will be based upon the poem.

The statue will be designed by Richard Barthe, the brilliant Negro sculptor who was a friend and protege of Mr. Johnson. It is estimated that the total cost will not exceed $20,000. The committee feels that such a statue, the first to be erected in honor of a Negro in the city of New York and the first distinguished and important public monument created through Negro genius will serve the double purpose of being at once an inspiration to colored people and an education for whites."

Johnson's delineation of the multiple controversial issues of democracy, whether on the public platform, in the exclusive precincts of a university or in his books, was remarkable for the objectivity, the logic which he brought with such grace and persuasiveness to his audience. It is proper that the city, which more than any other, recognized his scholarship and humanism, should have the distinction to erect a statue perpetuating the memory of one of the greatest champions of the cause of black humanity as well as one of the brightest intellects to have appeared on the troubled scene of contemporary America.

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# Plan To Erect Statue Of James Weldon Johnson

Defender 2-17-40 Chicago Ill.

NEW YORK CITY, Feb. 16—A memorial project to erect a statue to the late James Weldon Johnson has been launched by a committee here under the chairmanship of Theodore Roosevelt.

Mayor Fiorello H. La Guardia is honorary chairman, with Gene Buck as chairman of the executive committee and treasurer. Headquarters of the committee are at 69 Fifth avenue, with Walter White as secretary.

The statue will be executed by Richmond Barthe; noted young sculptor, and will stand at 110th street and Seventh avenue, facing Central Park. The location is what is generally regarded as the beginning of the "heart of Harlem."

The statue will be a bronze group commemorating Mr. Johnson's famous poem, "O, Black and Unknown Bards." The group will be raised high from the ground on a pedestal of marble, on one side of which will appear the head of the poet in relief, on the other side a stanza from the poem which conjured up the vision of the figures on the monument above.

The committee announced that New York was chosen as the site of the statue because of all cities New York has no statue of members of the Race and because Mr. Johnson lived here and wrote once a poem, "My City."

Gifts to the memorial may be sent to Theodore Roosevelt, chairman, or to Gene Buck, treasurer. Gifts of all sizes, large and small are welcome.

Vice chairmen are: Sterling A. Brown, Harry T. Burleigh, Elmer A. Carter, W. C. Handy, J. Rosamond Johnson, E. George Payne, Arthur B. Spingarn, and Carl Van Vechten.

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# Poet Memorial Sponsors Led By First Lady

## James Weldon Johnson Statute To Be Erected At $20,000 Cost

NEW YORK—Mrs. Franklin D. Roosevelt heads the list of prominent persons included in a nation-wide sponsoring committee of persons in all walks of life, who will raise $20,000 to erect a memorial to James Weldon Johnson in New York City, the National Association for the Advancement of Colored People announced today.

The memorial to the famous poet, novelist, statesman and former secretary of the NAACP, will be erected on a plot of ground at 110th street and Seventh Avenue, facing Central Park. The ground will be donated by the City of New York, where Mr. Johnson wrote his poem "My City," and where he spent most of his life.

The statue will be executed by Richmond Barthe, the internationally famous sculptor. It will comprise a symbolic bronze group based on Mr. Johnson's famous poem "O Black and Unknown Bards." On one side of the high marble base will appear the head of the poet in bas relief; and on the other side a stanza from the poem.

A steady stream of contributions from persons in all walks of life has already started coming into the office of the memorial committee in charge of raising funds. The office of the committee, whose honorary chairman is Mayor F. H. LaGuardia and whose chairman is Colonel Theodore Roosevelt, is located at 69 Fifth avenue, New York City. Gene Buck of American Society of Composers, Authors and Publishers is treasurer.

# Bronze Statue For Poet Will Cost $20,000

Journal and Guide

## First Lady Heads Johnson Memorial Sponsoring Group

2-24-40

Norfolk,

NEW YORK—Mrs. Franklin D. Roosevelt heads the list of persons included in a nation-wide sponsoring committee who will raise $20,000 to erect a memorial to James Weldon Johnson, the NAACP announced this week.

The memorial to the famous poet, novelist, statesman, and former secretary of the NAACP will be erected on a plot of ground at 110th Street and Seventh Avenue, facing Central Park.

The ground will be donated by the City of New York where Mr. Johnson wrote his poem "My City," and where he spent most of his life.

### STATUTE OF BRONZE

The statute, will be executed by Richmond Barthe, the internationally famous sculptor. It will comprise a symbolic bronze group based on Mr. Johnson's famous poem "O Black and Unknown Bards." On one side of the high marble base will appear the head of the poet in bas relief; and on the other side a stanza from the poem.

Journal and Guide

2-24-40

Norfolk Va

Contributions have already started coming into the office of the memorial committee in charge of raising funds.

The office of the committee whose honorary chairman is Mayor F. H. LaGuardia and whose chairman is Col. Theodore Roosevelt, is located at 69 Fifth Avenue, New York. Gene Buck, of American Society of Composers, Authors, and Publishers is treasurer.

### SPONSORING COMMITTEE

Among those who have to date agreed to serve on the national sponsoring committee are:

Mrs. Franklin D. Roosevelt, Dr. Louis T. Wright, Gov. Herbert H. Lehman, Lt.-Gov. Charles Poletti, all of New York; Mary White Ovington, Morris L. Ernst, David Mannes, B. W. Huebsch, Fannie Hurst, Dr. Mabel Carney, of Columbia University Teachers Colege; J. Finley Wilson, grand exalted ruler of Elks; Senator Arthur Capper, Dr. William A. Neilson, president emeritus of Smith College; Circuit Court Judge Ira W. Jayne, Detroit;

The Rev. James H. Robinson, pastor of New York's Presbyterian Church of the Master; Mrs. Paul Lester Wiener; the Rev. John Haynes Holmes, pastor of the New York Community Church; J. W. Nicholson, president of Talladega College; the Rev. W. L. Ransome, Richmond, Va.; Will W. Alexander, admniistrator of the Farm Security Administration; Municipal Court Judge Charles E. Toney; Jessie Fausett Harris; Noel Sullivan, Monterey, Calif.; Edward Wasserman, Charles H. Houston;

State Representative Charles W. Anderson, Louisville, Ky.; Miss Marion Cuthbert, James Marshall, Harry E. Davis, Cleveland, Ohio: L. C. Blount, secretary of the Great Lakes Mutual Insurance Company, Detroit: Dr. Elizabeth Y. Webb, Washington, D. C.; Harold K. Guinzburg, Mrs. Mabel K. Staupers, executive secretary of the National Association of Colored Graduate Nurses; Dr. Allan Knight Chalmers, pastor of New York's Broadway Tabernacle Church;

Irwin T. Dorch, Boston; Ira DeA. Reid, Atlanta University; Arthur Garfield Hays, Claude A. Barnett, director of the Associated Negro Press; Alfred Harcourt, of the Harcourt, Brace Publishing Company; Lewis Gannett, Mrs. Daisy E. Lampkin; Thomas E. Jones, president of Fisk University; Inez Haynes Irwin, Alfred A. Knopf, Edwin R. Embree, Dr. E. P. Roberts, Dr. Frederick D. Patterson, president of Tuskegee Institute; Eugene M. Martin, George S. Schuyler;

Dr. Charles S. Johnson, Bishop R. E. Jones, James E. Chappell, president of the Birmingham News and Age-Herald; W. J. Hale, president of Tennessee State College; Arthur Howe, president of Hampton Institute; Dr. Rufus Clement, president of Atlanta University; Dean Sage, Mrs. Francis Conkling Huyck, Countee Cullen, Dr. Russell Potter, of Columbia University; Marjorie Griesser, George B. Murphy, Jr., Mrs. Amy Spingarn.

William Pickens, William Allen White, editor of the Emporia, Kansas Gazette; the Rev. John H. Johnson, rector of New York's Church of St. Martin; Miss Richetta Randolph, Roy Wilkins, E. Frederic Morrow, Isadore Martin, and Thurgood Marshall.

### COMMITTEE OFFICERS

Officers of the memorial committee include:

Col. Theodore Roosevelt, chairman; Mayor LaGuardia, honorary chairman; Gene Buck, treasurer and chairman of the executive committee; Walter White, secretary; and the following vice chairman: Sterling A. Brown, Harry T. Burlegih, Elmer A. Carter, Rosamond Johnson, W. C. Handy, E. George Payne, Arthur B. Spingarn, and Carl Van Vechten.

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# Statute To Be Erected In New York

NEW YORK—(SNS)—Mrs. F. D. Roosevelt heads the list of prominent persons included in a nation-wide sponsoring committee of persons in all walks of life, who will raise $20,000 to erect a memorial to James Weldon Johnson in New York City, the National Association for the Advancement of Colored People announced today.

The memorial to the famous poet novelist, statesman and former secretary of the NAACP, will be erected on a plot of ground at 110th St. and 7th Ave., facing Central Park. The ground will be donated by the City of New York, where Mr. Johnson wrote his poem "My City," and where he spent most of his life.

The statue will be executed by Richmond Barthe, the internationally famous sculptor. It will comprise a symbolic bronze group based on Mr. Johnson's famous poem "O Black and Unknown Bards." On one side of the high marble base will appear the head of the poet in bas relief, and on the other side a stanza from the poem.

A steady stream of contributions from persons in all walks of life, has already started coming into the office of the memorial committee in charge of raising funds.

The office of the committee whose honorary chairman is Mayor F. H. LaGuardia and whose chairman is Colonel Theodore Roosevelt, is located at 69, Fifth Avenue, New York City. Gene Buck of American Society of composers, Authors and Publishers, is treasurer.

Officers of the memorial committee include: Col. Theodore Roosevelt, chairman; New York's Mayor Fiorello La Guardia, Honorary chairman; Gene Buck, treasurer and chairman of the executive committee; Walter White, secretary; and the following vice chairmen: Sterling A. Brown; Harry T. Burleigh, Elmer A. Carter, Rosamond Johnson, W. C. Handy, E. George Payne, Arthur B. Spingarn, and Carl Van Vechten.

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# James Weldon Johnson Memorial Statue!

2-22-40

New York—Mrs. Franklin D. Roosevelt heads the lists of prominent persons included in a nation-wide sponsoring committee of persons in all walks of life, who will raise $20,000 to erect a memorial to James Weldon Johnson in New York City, the National Association for the Advancement of Colored People announced today.

The memorial to the famous poet novelist, statesman and former secretary of the N. A. A. C. P., will be erected on a plot of ground at 110th Street and Seventh Avenue, facing Central Park. The ground will be donated by the City of New York where Mr. Johnson wrote his poem "My City," and where he spent most of his life.

The statue will be executed by Richmond Barthe, the internationally famous sculptor. It will comprise a symbolic bronze group based on Mr. Johnson's famous poem "O Black and Unknown Bards." On one side of the high marble base will appear the head of the poet in base relief, and on the other side a stanza from the poem.

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# TO HONOR WELDON JOHNSON

## Statue To Be Erected In N.Y.

Guardian

2-24-40

Boston Mass

NEW YORK—A memorial to the famous poet, novelist, statesman and former secretary of the NAACP, will be erected on a plot of ground at 110 Street and Seventh Avenue, facing Central Park. The ground will be donated by the City of New York where Mr. Johnson wrote his poem "My City," and where he spent most of his life.

The statue will be executed by Richmond Barthe, the internationally famous sculptor. It will comprise a symbolic bronze group based on Mr. Johnson's famous poem "O Black and Unknown Bards." On one side of the high marble base will appear the head of the poet in bas relief; and on the other side a stanza from the poem.

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## Tells of Opportunities In Field of Ceramics

NEW YORK, — (ANP) — Prof. Isaac Hathaway, head of the art and ceramic department at Tuskegee institute, last week told of the opportunities that are offered in this field for those who make a study of this subject.

This department, said Prof. Hathaway, which is training students and teachers in the science of pottery making is becoming one of the most popular courses at Tuskegee. He said that Dr. Patterson, president of Tuskegee, was extremely interested in the development of the department, which is making it possible for the scientific use of the raw material to serve the need of Tuskegee in every way possible.

The department of ceramics was established three years ago at Tuskegee and is offering a new vocation. He said that a great many teachers are making a study of the subject, which they find useful in their work. Some of the useful and valuable things that students are taught to make in the department are cups, saucers, vases, plates, buttons, toys, and other articles which supply a fine market.

He showed several of the articles that had been made by his students at work. Prof. Hathaway has had wide experience in his field, and is an accomplished sculptor and artist.

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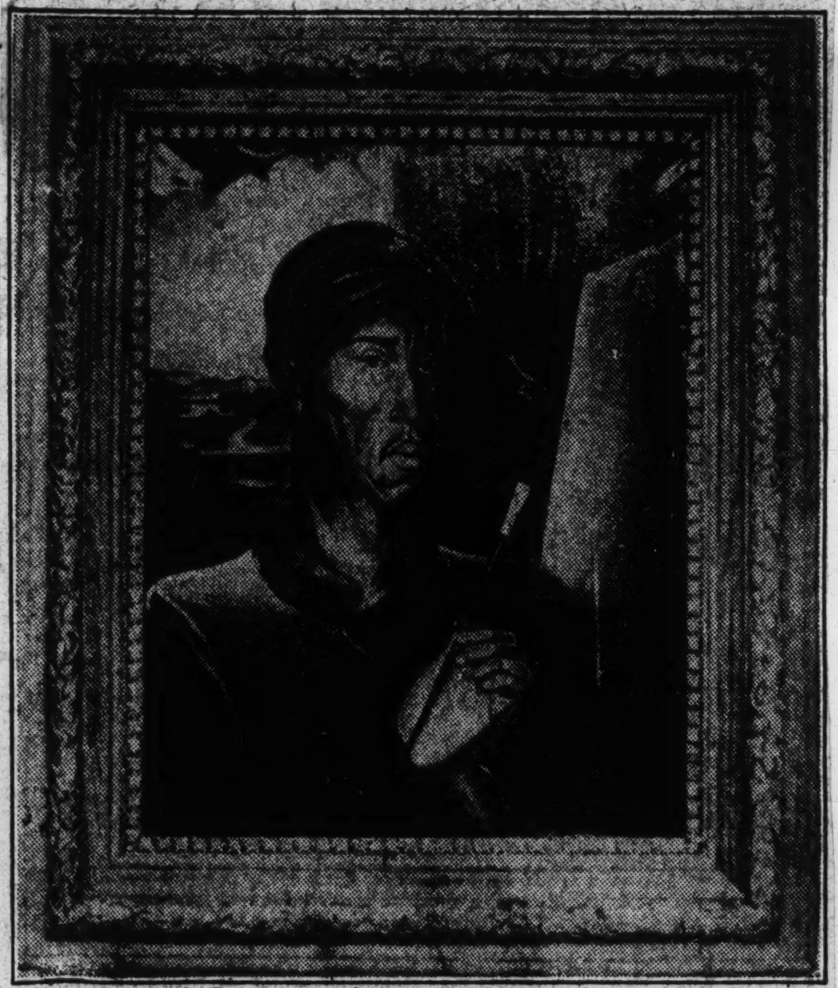
## WINS FIRST AWARD AT EXPOSITION



..inner of first award in oil painting at the American Negro Exposition is "Man With A Brush." pictured above, by Frederic Flemister of Atlanta, pupil of Hale Woodruff. The original, richly done in brilliant colors, has attracted wide attention and will be on display, along with some 300 other works of art by Negroes, until the Exposition ends on Sept. 2.

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Opelika, Ala. News
November 12. 1940

### TO HOLD ART FAIRS

Montgomery, Ala. (AP)—National Art Week, Nov. 25-Dec. 1, will be celebrated with art fairs at Montgomery, Birmingham, Mobile, Tuscaloosa, Auburn, Fairhope, Montevallo and Sheffield, according to Kelly Fitzpatrick, chairman of the observance for Alabama. An all-negro exhibition-sale also will be held at Tuskegee Institute.

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Columbia, S. C. State
May 24, 1940

## Two SC Negro Art Students Win TB Awards

Two of the cash awards in the 1940 medal design contest conducted among Negro art students throughout the country by the National Tuberculosis association came to South Carolina, it was announced yesterday. Gladys A. Logan of Claflin college, Orangeburg, received the second prize. Homer Cauley Jackson of State A. and M. college, Orangeburg, was awarded honorable mention.

More than 200 designs were submitted by these students from 15 states, according to Daniel C. McCarthy, director of public relations of the National Tuberculosis association. These persons were students at regular art schools, of WPA classes, or were studying in the art departments of colleges or high schools.

Quoting Doctor Cameron St. C. Guild, director of the Negro program of the National Tuberculosis association "Twenty-five to 30 of the designs were of excellent character. From this group, 20 received awards. The latter group will be exhibited at the annual meeting of our association to be held in Cleveland, Ohio, June 3 to 6." Speaking of the Logan drawing, Doctor Guild said, "This design is one of the most striking things which I have ever seen."

The purpose of the medal design contest was to give Negro art students the privilege of submitting designs to be used on the medals that are to be awarded to writers of winning manuscripts in the 1940 essay contest on tuberculosis conducted among Negro students in high schools, colleges and universities all over the country.

Both contests were sponsored in this state by the South Carolina tuberculosis committee, John P. Burgess of Orangeburg, chairman.

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Barnwell, S. C., People
May 23, 1940

### Negro Poetess, Wins Recognition.

A poem, "Over Here and Over There," by Mary Alice Duncan, a colored school teacher, of Barnwell, has been accepted for the 1940 edition of "The World's Fair Anthology of Verse," according to an announcement by the Exposition Press, of New York City, and the poe malso qualified in the $100 prize poetry contest. Another poem by Mary Alice, "Depression," was set to music by Columbian Music Publishers, of Toronto, Canada, while The State, Columbia's morning newspaper, has published several of her contributions. She is the mother of eight children and writes short plays for churches and schools.

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Birmingham, Ala. News
October 24, 1940

## Joe W. Clancy Paintings On Display At Howard

Paintings and lithographs by Joe W. Clancy, Birmingham artist, are being shown at Howard College and will be on display through Nov. 3.

Clancy has won recognition, not only in the South, but in the important Eeastern exhibitions and in shows on the West Coast.

Among the paintings in this exhibit are "Good Old Winter," a snow scene, painted at Tuxedo Junction, and one of the three paintings from Alabama shown at the World's Fair exhabit.

The lithograph, "The Show Goes On" is a striking character study of three Negroes at a circus.

Other paintings and lithographs shown are "Irondale," "Sharecroppers," "Land," "Derelicts," "Swamp Town," "Alabama Jungle," "Winter Clouds," "The Black Belt" and 'The Menagerie."

The exhibit is sponsored by Alpha Alpha Chapter of Kappa Pi, and is open to the public.

The Black Dispatch
Oklahoma city, Okla,

[illegible] 1940

**Our young artists get a chance to improve their technique under the humane and sympathetic administration of President Roosevelt. Here's a painting class at the Harlem Community Art Center, a unit of the New York City WPA Art Project. By keeping young minds on things constructive, there's less chance for things destructive.**

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Pensacola, Fla. News
November 13, 1940

The exhibition at the Negro art center, in the Washington High school, has been changed. Replacing the collection of Van Gogh reproductions, are the paintings by Negro artists, which have been on display in the main gallery of the art center.

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The Negro art center, which is Unit 2, of the Pensacola Art-center, in addition to conducting classes at the Washington High school, supplies instructors who visit each of the Negro schools in Pensacola and Warrington once each week. Attendance at the clsases of this unit is remarkably large.

Classes today will be: portrait drawing at 9:30 a.m., childrens drawing at 3:15 p.m., and stage craft at 7:30 p.m. The extension class at the West Florida Receiving Home will be taught at 3:30 p.m.

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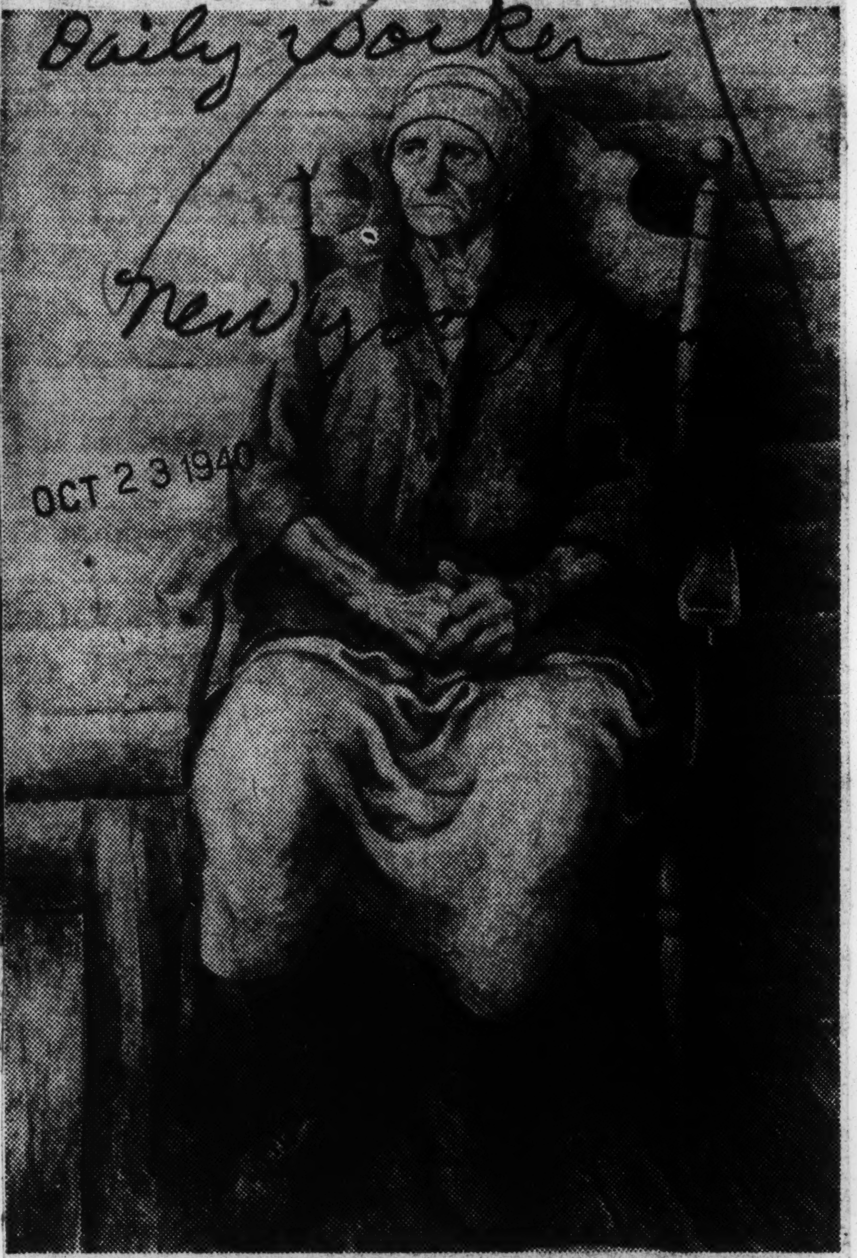
## The Farmer's Wife


Daily Worker
New York

OCT 2 3 1940

**Artist J. Turnbull, who painted the portrait above is a regular exhibitor at the A. C. A. Galleries.**

ART- 1940

# Negro Writers In Chicago

By ARNA BONTEMPS

Bee
6/16/40
Chicago, Ill

Two things may be observed about the Negro in the United States. One is that distinction so far won by members of the race has been most frequently achieved in the arts. The other is that, aside from enforced labor, any influence exerted on civilization has been mainly in the field of aesthetics. A long line of beautiful singers bear witness to the first point. The lilt of Dunbar's verse, the picturesque style of DuBois' prose, the mysticism of the paintings of Tanner, not to mention has been mainly in the field of artists, in Chicago and elsewhere, have not been without their influence. Even Booker T. Washington, eminently practical man that he was, is remembered best perhaps for his anecdote and colorful illustration.

Anyone who visits the homes of Negro peasants in hte South must observe that the instinct for beauty insists on an outlet. If pictures are not available, flaming advertisements or placards will adorn the wall. Comic sheets and Sunday supplements will take the place of wall paper. Few homes, it has been pointed out, have not at least a rosebush in the garden or a geranium on the windowsill. At the same time it may be noticed that those things in life that are picturesque make the readiest appeal to the Negro.

Negroes, for example, are known to sometimes "get happy" in church. You may be sure it is never a sermon on the theory of the Atonement that stirs them. Rather, I should say, it is a vision of walls of jasper or angels with palms in their hands. Sometimes the theme that produces ecstasy is the resurrection, or dry bones in the valley. Here the bleached heaps of old bones are made to take life by slow degrees. commence knitting together. When expertly painted, the effect of this picture is electrical. The untutored Negro is thrilled not so much by the moral as by the artistic and pictorial elements of religion.

Behind any achievement of the race is temperament, and that of the Negro has been shown to be pre-eminently imaginative and sensuous. The temper seeks an outlet in vivid, striking expression. This has produced a wealth of folk lore and music—stories like the tales of Uncle Remus, spirituals containing such phases as "I'm a-rollin' through an unfriendly worl'," "See fo' an' twenty elders on their knees", "I been listening all the night long", "Bright sparkles in the churchyard", "Sometimes I feel like a motherless child", and "I'm gonna jine the great 'sociation." In the secular songs, concerned less with the higher life than with the heavy load, the turpentine camp and the chain gang, the same temper shines clear as when

John Henry said to his captain,
"Well, a man ain't nothing but a
man,
But before I'll be beaten by your
old steam drill,
I'll die with my hammer in my
han',
Lawd, I'll die with my hammer in
my han'."

But what of the Negro writer today—in Chicago, for instance? What may be expected of him? At the turn of the century a newspaper reporter asked the same question of Paul Laurence Dunbar. Dunbar replied, "The predominating power of the African race is lyric. In that I should expect the writers of my race to excel. But, broadly speaking, their poetry will not be exotic or differ much from that of the whites. For two hundred and fifty years the environment of the Negro has been American, in every respect the same as that of all other Americans."

Twenty years later, at the beginning of the Harlem awakening, George S. Schuyler said, "Because a few writers with a paucity of themes have seized upon the imbecilities of the Negro rustics and clowns and palmed them off as authentic and characteristic Afra-merican behavior, the common notion that the black American is so 'Different' from his white neighbor has gained wide currency. . . . Negro art has been, is and will be among the numerous black nations of Africa; but to suggest the possibility of any such development among the ten million colored people in this republic is self-evident foolishness."

On the other hand Langston Hughes took the position that "We younger Negro artists who create now intend to express our individual dark-skinned selves without fear or shame. If the white people are pleased, we are glad. If they are not, it doesn't matter. We know we are beautiful. And ugly too. The tom-tom cries and the tom-tom laughs. If colored people are pleased, we are glad. If they are not, their displeasure doesn't matter either. We build our temples for tomorrow, strong as we know them, and we stand on top of the mountain, free within ourselves."

All this, of course, was spoken before there was a depression, before housing became such an acute problem for Negroes in cities like Chicago, before rumblings of a new World War threatened to shake the foundations of the world we know. In those days, I suspect, it was not only felt that we would cultivate the arts but it was believed that the arts would set us free.

It might be worth while to point out that five hundred years ago a similar hope filled the hearts of all mankind. That was the year in which printing was invented. Then, too, it was thought that the Messiah had come. Printing would dispel the darkness of ignorance. Poverty would vanish. Oppression would end. Diseases of the mind and of the body would be healed. Peace would descend upon the warring nations of the earth, for with printing understanding would be born. But it is dismal to recall that not all of these hopes were realized.

Bee
6/16/40
Chicago, Ill

Indeed, in our own day printing has been made the tool of hatred. It has been used to enslave and oppress. Agencies of propaganda have turned the invention which promised so much good into a weapon against the very people who hoped to be led out of darkness.

So those who looked to the arts to win for Negroes the respect and the freedom of which they dreamed found that not all of their hopes were likely to be realized as easily as they had imagined. Today they find themselves in a world of horrors, and they face it grimly.

Under the circumstances three courses would seem to be open to the writers. First, they may choose to make a frontal attack on the forces of poverty and want and discrimination. Richard Wright's "Native Son" represents a powerful thrust in this direction. Or, they may take "the road to Xanadu", as it has been called, and follow the imagination, forgetting the more immediate world. They may seek escape in laughter and dreams and romance and adventure. Finally, it may be possible for some to find a combination of the two in the manner of the historical novelists who seek to illuminate the present by presenting analagous scenes from the past.

In any case our writers will continue to hold their lines. New books by such established authors as Hughes and DuBois are promised for this very summer. Wright is quietly plotting another story. And the American Negro Exposition, shortly to be held in the Chicago Coliseum, is arranging a large and impressive display based on the writings of contemporary American Negroes.

Our Negro writers may yet show us the way.

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## Sculpture on View

"The Slave," a heroic figure in limestone by the well-known American sculptor, Hélenè Sardeau, was placed on view yesterday afternoon in the gardens of the Museum of Modern Art, 11 West Fifty-third Street. This piece of sculpture, which weighs three tons, was created as part of the "Welcome to Freedom" group commissioned by the Fairmount Park Art Association. The ambitious architectural and sculptural project in Philadelphia, to which several American sculptors already have contributed, is being carried out (administered by this association) as an Ellen Phillips Samuel Memorial.

After its showing at the Museum of Modern Art here, Miss Sardeau's "Slave" will be sent to Philadelphia for permanent installation.

The museum is also showing, among other sculptures in the garden this Summer, two sculptures from England which are here for the duration of the War: Reclining Figure by Henry Moore and Torso by Eric Gill.

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## Local Student Only Negro Graduate in Chicago Art Class

The only Negro in his class, Cornelius R. Powell, of 1919 Thirteenth Street, Northwest, was graduated this week from the Art Institute of Chicago. He is a former Fisk University student.

Powell was given an honorable mention in pattern design and a bachelor of arts degree.

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Richmond, Va., Times-Dispatch
October 20, 1940

# Craig House Will Exhibit Walton Items

Craig House, the Negro art centre at Grace and Ninteenth Streets, will be open house to the public for a period of two weeks commencing tomorrow morning.

Through the period, there will be an all-day exhibit of paintings, drawings and other handicraft of art students of the Negro schools of the city. In addition to the student display, William H. Walton, Negro artist and designer, has put his own collection on exhibition.

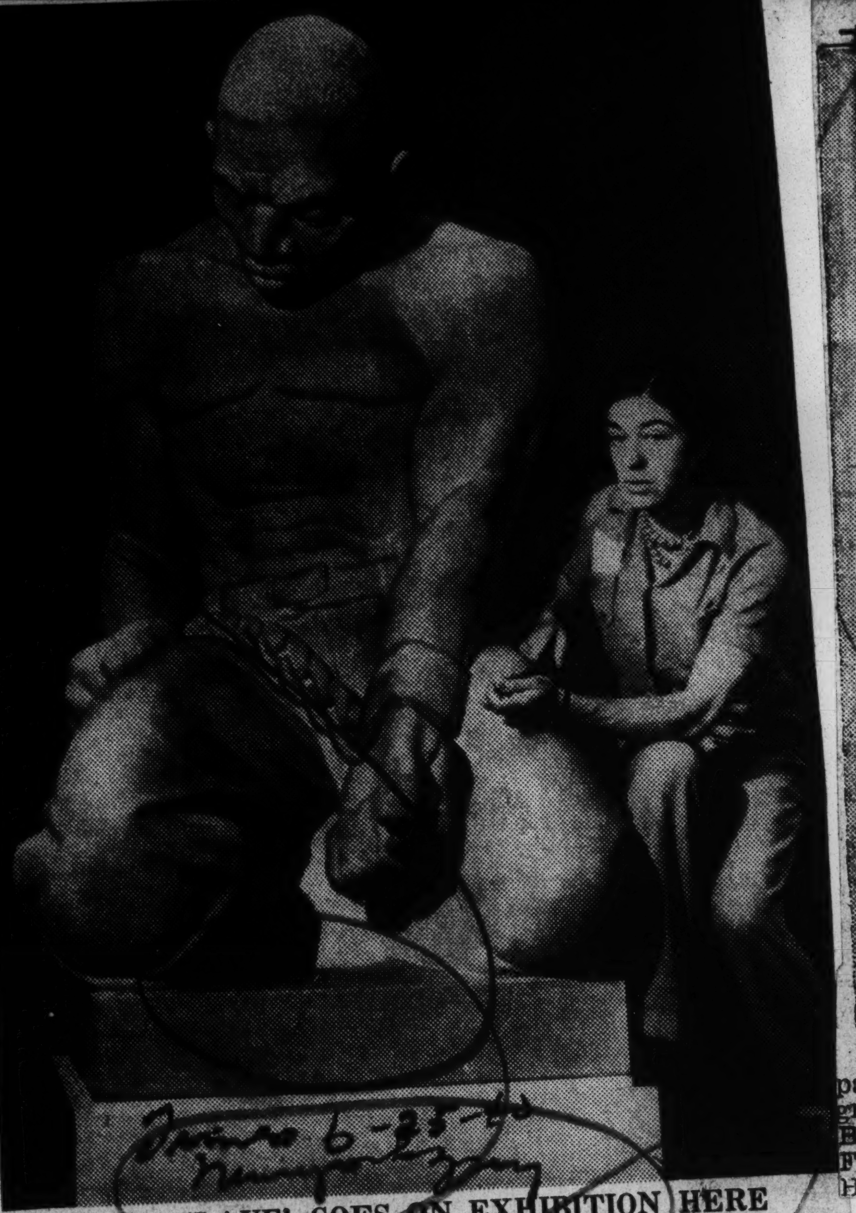
The Walton collection includes an office table, chair and clock that were used by Ulysses S. Grant during his first term as President of the United States. Explaining how he came into possession of the pieces from the White House, Walton said he purchased them from the clothing firm of A. Saks & Company, whose store once stood on the site of the building now occupied by Morton G. Thalhimer on Main Street.

The Negro artist worked for the Saks concern as a boy. While he was employed as a porter in the Saks store the head of the firm brought the table, chair and clock to his Richmond office from Washington. Mr. Saks purchased them from an auction house where they had been sent when President Grant's office was refurnished at the beginning of his second term. When Saks & Company sold out to O. H. Berry & Company, the porter was permitted to buy the pieces he coveted for their hostoric value.

### Lamp Made of Helmet

Walton's collection also includes two ornamental lamps, designed and constructed by him. One lamp is fashioned out of a German helmet and a long cylinder-shaped shell salvaged from a battlefield in France during the World War. He used the helmet as a base and the shell as a stem, capping the piece with a fancy electric bulb. A second lamp was made from a vase presented by the mikado of Japan, 50 years ago, to Georgia Gibbons, a Richmond Negro girl, who was a soloist with the Fisk Jubilee Singers when that American choral organization was taken on a world tour by Colonel James B. Fisk, famous theatrical producer and manager of that time.

The Fisk Singers gave a special command performance before the Japanese court and the mikado presented each of the members of the company with a token of his appreciation. Georgia Gibbons later became the wife of A. D. Price Sr., a Richmond funeral director. She willed the mikado's gift to Walton, an old friend.



Times 6-25-40
New York, N.Y.

## 'THE SLAVE' GOES ON EXHIBITION HERE

Colossal limestone statue lent to the Museum of Modern Art by the artist, Helene Sardeau (right). Later it will be erected in Fairmount Park, Philadelphia.

Eliot Elisofon

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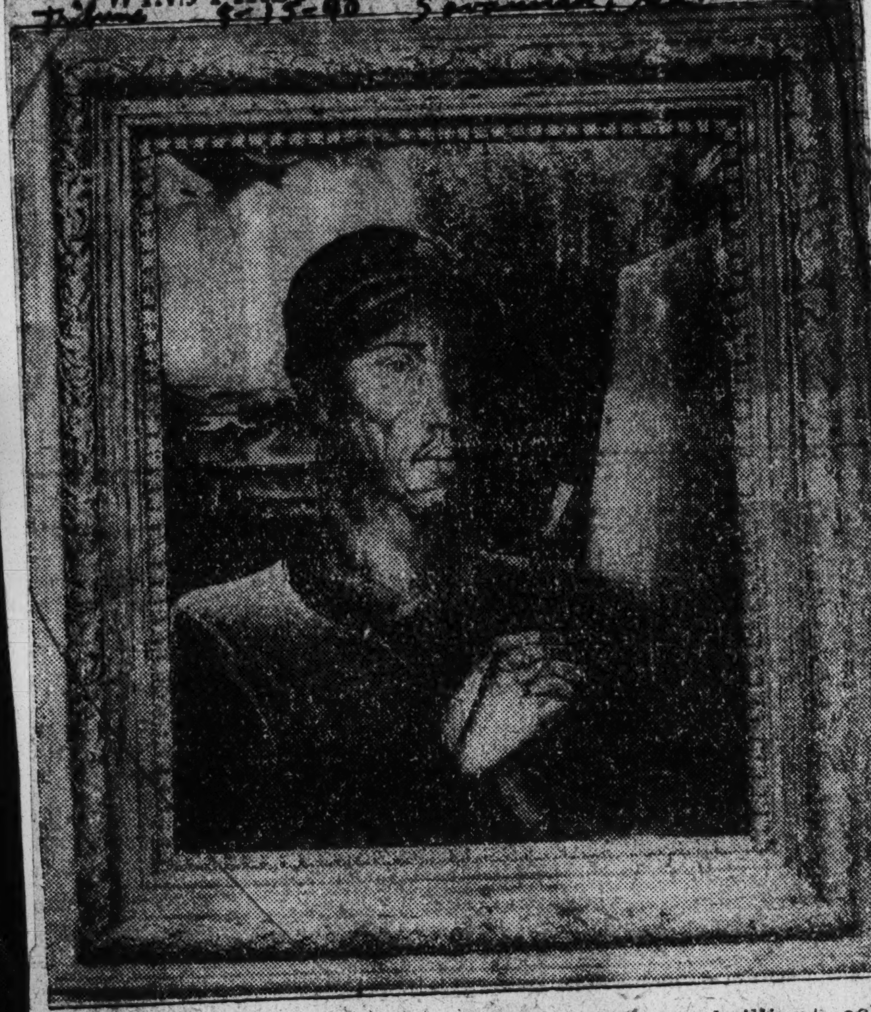
## WINS FIRST AWARD AT EXPOSITION

Tribune 8-15-40 Savannah, Ga.



Winner of first award in oil painting at the American Negro Exposition is "Man With a Brush," pictured above, by F. Flemister of Atlanta, pupil of Hale Woodruff. The original richly done in brilliant colors, has attracted wide attention and will be on display, along with some 300 other works of art by Negroes, until the Exposition ends on September 2nd.

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# Dr. Locke Joins National Art Week Council

Washington Post
11/1/40
Washington, D.C.

The appointment of Alain LeRoy Locke to the National Council of Art Week has been announced by Thomas C. Parker, secretary of the council.

The naming of Dr. Locke to the group adds another authority in the field of art to an imposing list of members and gives many American Negro artists an opportunity to place their creations on sale.

National Art Week has been planned with the cooperation of Homer Cahill, director of WPA art projects, and local committees in some 1,000 communities. State chairmen report elaborate plans for sale exhibits of works by American artists and craftsmen during the week from November 25 to December 1.

"This is another important step in the forward movement of making the American public art-conscious and thus of making art function in a truly democratic way," Dr. Locke said. "It also connects the artist vitally and helpfully with the larger buying public, who must now come to the support of the artists, with the wane of the wealthy art collector.

President Roosevelt invited Francis Henry Taylor, director of the Metropolitan Museum of Art, New York City, to serve as chairman of the National Council of Art Week.

"In spite of an ever increasing interest in art in our country the majority of our artists and skilled craftsmen are still engaged in what must be called a marginal occupation," President Roosevelt stated in his invitation to Mr. Taylor. "It is evident that we must find ways of translating our interest in American creative expression into active popular support expressed in terms of purchase."

The sales exhibits will be held under the direction of State and community Art Week committees, set up at no cost to the participating artists. Exhibitors will be encouraged to price their work as moderately as possible and to submit work that can be priced within the means of the average consumer.

It is the aim of the National Council for Art Week to reach groups not heretofore included in the art-purchasing public.

ART - 1940

Times 1-7-40 New York, N.Y.

Snow provides a cap and cape for the kneeling figure in Augusta Savage's group, "The Harp," outside the Fair's Contemporary Arts Building

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# Negro's Graces Told Students By Sculptor

Journal and Guide 2-17-40

**(EDITOR S NOTE: This is the text of an address recently delivered by Lorenzo Harris, sculptor and historical painter, before the mixed sociology class of the New Jersey State Teachers' College at Trenton.)**

**By LORENZO HARRIS**

Norfolk Va.

The result of ignoring historical facts and truths is that the youth who comes out of high school or college today, and in many cases those who choose the teaching profession, enter their careers handicapped with either colossal ignorance, or worse, are stuffed with libelous misinformation in regard to the part that the Negro race has played in American and world history.

For instance, the average student will blithely tell you that the Negro belongs to a child race, and will patronizingly concede that they have made remarkable progress since President Lincoln freed them. That observation is ridiculous.

## OLDEST CIVILIZATION

The race was an important factor in establishing and maintaining the oldest civilization in recorded history.

Eighteen coal black Negroes ruled on the throne of Egypt, which antedated the glory of Greece and the grandeur of Rome. Thotmes III, the greatest pharoah of them all was a dead ringer in personal appearance of several colored Baptist ministers of my acquaintance. Ethnically speaking Egypt is today, and always has been, a mulatto civilization, with the complexion range runing from black to octoroon.

The face of the Sphinx is clearly the sculptured portrait of a Negro. Go through the Egyptian part of any museum and in murals and stone you will find Negroid people looking out at you from the mist of ages. Going back further, I suggest that you explore the fields of archeology and enthropology dispassionately.

You will discover that life began where there was heat. The great heat centers of the world are the Sudan in Central Africa, the Nile Valley and Ethiopia in Northeast Africa, and the Kalahari Desert in South Africa. Paralleling these, but not quite co-ordinate, are heat areas in Central and South America, the Gobi Desert in Asia, and the sub-continent of India and Australia.

## EARLY, EXPLORERS

Negroes were early explorers and migrated North, East and South as attested by the negroid Gods of Siam, and the negroid Buddhas of India. Even in Japan, the early Gods are represented with wooly hair.

You will discover among the recognized classic types of primitive men the "Grimaldi" peoples. They covered Southeastern, Southern, and Southwestern Europe. These people who lived in Europe as late as 12,000 years ago were a negroid people who came from North Africa.

Pharoah Cheops, a Negro, built the Great Pryamid, one of the seven wonders of the ancient world. It is 451 feet high, has 250,000 blocks of granite, each two and a half tons, covers 13 acres, took 100,000 men 30 years to build and was completed in 3750 B. C.

**After the fall of the Roman empire and the advent of the dark ages in Europe, the negroid Moors again came to Europe, conquered Spain and brought with them their North African civilization. They came over in 711 A. D., under General Tarik-bin Ziad after whom the Rock of Gibraltar was named, and stayed there until 1492 when they were expelled as a governing group.**

## CIVILIZED SPAIN

But in those 800 years, they had civilized Spain and acted as a cultural force which gave birth to the Renaissance in Europe. The M orish cities, abounded wth beautiful architecture, their universities and public schools, the first in modern Europe were the mecca of white students from what is now Italy, France, Germany, and England. And their factories and industries were the life blood of Mediterranean commerce of that age.

## ALL RISE AND FALL

Do not despise the Negro because he has lost his ancient grandeur. All racial and national ascendencies have had their rise, decline, decadance, and death. Our present civilization, the culture of Western Europe and the Americas will not last forever. Its less than a 1,000 years old now, and many prophets observe that its inner soul is already deeply affected.

Coming to the American scene, American history as generally taught in American schools throughout this land has been unfair in its presentation of the part played by the Negro in the building of America. You are told about.... Christopher Columbus, but not about Alonzo Pietro, the Negro pilot of Columbus' flagship, the Nina.

Every American school child learns of Ponce De Leon and Ferdinand De Sota, but I doubt if any of you have heard of Captain Estevancio, the Negro who led the exploration party to Arizona and New Mexico, pioneering in the opening of the Southwest.

I wonder how many, if any American schools, are teaching their pupils that Baptiste de Sable, a Negro, was the first settler in Chicago.

## SAVED WASHINGTON

Do you know that 5,000 of the 30,000 troops under George Washington's command were Negro soldiers? Did you know that the martyred hero of the Boston **Massacre. a Negro named Crispus** Attucks was the first man to die for American Independence?

Did you know that Phoebe Francis, a colored girl, saved George Washington from an almost successful poison plot engineered by Tories and the opposing British high command in the early days of the American Revolution?

Do you know that the present shrine of the Sons of the American Revolution in New York City was originally owned and operated as a hotel by a Negro, Samuel Francis? It was in this hotel that Washington made his farewell address to his officers, and it was in this place that Samuel's daughter, Phoebe, saved Washington from death by poison.

Have you read in your school histories that Pete Salem, a Negro killed the British commanding officer at the Battle of Bunker Hill. I doubt very seriously whether there is being taught anywhere in American schools, the important part that Negro troops played in saving the Union in the Civil War.

LORENZO HARRIS

Abraham Lincoln said on numerous specific occasions that without the Negro troops the North would lose the war. One one of these occasions in answer to critics who chided him for using Negro troops, he said:

> "It is not a question of sentiment or taste, but one of physical force, which may be measured and estimated as horsepower and steam-power are measured and estimated. Keep these 150,000 Negro troops on our side and we can save the Union. Throw them away and the Union goes with them."

Very little emphasis is given in our schools to the fact that the first man to reach the North Pole was Matthew Henson, an American Negro.

I imagine it is news to you that another Negro, John Matzaleger of Massachusetts invented the shoe lasting machine which revolutionized the shoe making industry throughout the world, creating many millionaires and giving employment to millions of workers, mostly white.

## INVENTOR McCOY

Elijah McCoy, another Negro genius has 57 industrial patents registered in America and ten in Europe. The universally-used lubricating cup for machinery is one of his inventions. He sold most of his patents to American Corporations.

In a good many places in America proprietors of sweet shops refuse to serve Negroes a plate of ice cream. I don't suppose they know, and I wonder if you could inform them that a Negro caterer of Philadelphia, Augustus Jackson, was the first man to make this delicious delicacy, around which since has been built one of America's greatest industries.

I have just touched a few high lights here and there, but I assure you if you really possess inquiring minds, you will find this field a new intellectual world, rich in facts and material which will develop in you a truly tolerant attitude on the history of the races of mankind.

West Palm Beach Fla Post
January 21, 1940

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## Former Local Negro Sculptress To Speak

Augusta Savage, widely known negro scluptress and former West Palm Beach resident, will appear at Greater Tabernacle Baptist Church Monday evening at 8 o'clock in a lecture, during which she will exhibit some of her work. The lecture will begin at 8 o'clock and a small admission fee will be charged.

After leaving her home here, she studied in New York and Paris and last year was chosen to execute a sculptural group for the New York World's Fair.

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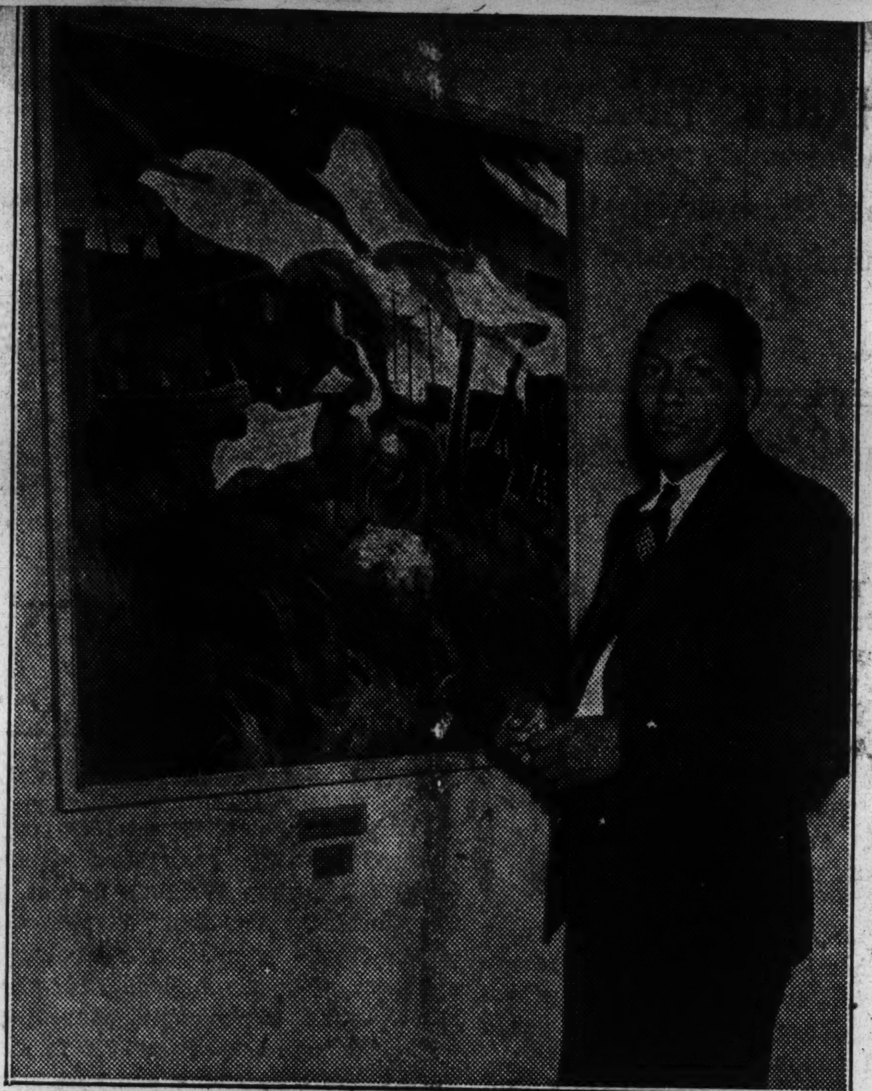

2.22.40

Four years ago Edward Leroy Loper, young Wilmington, Delaware, artist, was totally unknown. Today his talents are pushing him toward national fame. The Federal Art Project of the Work Projects Administration is responsible for this success. Mr. Loper is pictured here with his prize painting entitled "Taking Down Clothes." This creation and other productions place Delaware high up in a list of Negro artists. Massachusetts, Pennsylvania, Ohio and Illinois are among other States whose native Negro artists have become nationally famous through the W. P. A. Art Program.—(W. P. A. Photo).

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# DODD'S PAINTINGS SHOWN IN NEW YORK

### Georgia Artist Exhibits Work at Ferargil Galleries, Wins Praise.

2-29-40

(Picture on Page 30.)

Twenty-three paintings by Lamar Dodd, artist-in-residence at the University of Georgia, and a painter of southern scenes whose position in the art world grows yearly, now are on exhibition at Ferargil Galleries in New York, to remain through March 11.

The paintings in the New York show have been done in the past few years, many of them in the past few months. All, according to critics, show a richness in color and texture, a deeper understanding of form and atmosphere, a growing maturity.

Favorite theme of the LaGrange born artist is the play of sunlight on the autumn landscape, used most successfully in "Sage and Pine," "Sunlit Hill," and "Afternoon."

The lazy, languid grace of the Southern Negro is feelingly brought out, critics feel, in the slumberous portrait, "Spring Fever," a picture of Negroes riding in a battered wagon, burlap sacks shielding them against the rain, Mr. Dodd is said to impart a monumental quality frequently feldt in great sculpture.

Mr. Dodd has been artist-in-residence at the university since 1937, and is head of the art department there.

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# VERTIS HAYES' WORKS SLATED FOR EXHIBIT

### LeMoyne Art Director To Place Creations On Display At School

3-16-40

By JAMES H. PURDY, JR.

MEMPHIS, Tenn., March 15—Brownlee Hall of LeMoyne college will be the scene of an art exhibition when the works of Vertis Hayes, director of the Federal Art project and head of the department of fine arts of LeMoyne college, will be shown to the public Friday.

Mr. Hayes

Hayes was born in Atlanta, Ga., and studied art under the great French artist, Jean Charlott. One of his murals, "Pursuit of Happiness," is in the nurses' home, Harlem hospital in New York.

He was master artist of the Federal Art project in New York. His masterpieces have been shown in a number of exhibitions in New York and the east. They were received with favorable comment from experts.

Mr. Hayes came to LeMoyne college first as a director of the LeMoyne college Federal Art project and later as an instructor in art at the institution. He has found time to do a number of paintings on local themes.

Included in this elaborate array of art will be other work indigenous to New York state. Also "Tourist Cabins," a scene taken from Blue Mountain in Massachusetts; "Forty-One Park," from downtown New York; "Lower Harlem," and a number of other earlier works.

The work of Hayes has won honors where competition was extremely keen. He is quiet and unassuming and enjoys the distinction of being one of the outstanding figures among the younger artists. He has been called a master of tone and texture by reputable critics wherever his work has been exhibited. His work in the main since he has been in Memphis has been teaching of art.

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Pensacola Fla Journal
October 22, 1940

# Negro Artists' Paintings Are Being Exhibited

### Work Drawn From WPA Project Is On Display

By FRANK W. HAINEY

An exhibition of recent paintings by Negro artists opened yesterday in the large exhibit gallery of the Pensacola Art center, located on the second floor of the chamber of commerce building. The display consists of 15 paintings drawn from the WPA art projects of five different states. As a whole, the exhibition shows the variety, the vigorous spirit and interest in local color that characterize the best work being done by American painters at the present time.

Preponderant interest in the Negro theme is evidence of the artists growing interest in the Negro as a colorful and significant subject for painting. Within recent years, many artists, both white and Negro, have made the Negro a popular theme. Among the Negro artists for the first time a concerted movement is being made to found a Negro art which has for it's major concern the portrayal of their race in the American scene. The broad policy of the WPA art program which permits any competent artist on its rolls to work with freedom and sympathetic guidance has offered the opportunity for development of the Negro in the fine arts.

Together with this display is being shown the exhibits of Frank J. Suwalski, consisting of oils, and the Santa Rosa Pottery company, which is a display of pottery of beautiful and decorative design which is made right in Pensacola.

Tomorrow afternoon at 3 o'clock a lecture and demonstration in pottery making will be conducted at the art center by Miss Martha Andrews, teacher in that art on this project. The public is cordially invited to attend. There will be no charge of any kind. A very interesting and educational hour is promised to all attending.

On the Pensacola Art center radio program, presented this afternoon at 2:15 a story of the life of Michelangelo will be presented.

ART- 1940

# NOTED ARTIST PAINTS SPECIAL MURALS FOR EXPOSITION

**WILLIAM EDOUARD SCOTT**, internationally famous artist, painting one of a series of 24 large murals to be used in the coming American Negro Exposition at the Chicago Coliseum from July 4 to September 2. The mural here depicts a street scene in Port-Au-Prince, Haiti. The story of the Negro in both American and world history will be told by mural, diorama, exhibit, motion picture and pageant at the 60-day event.

Defender 7-13-40

# His Design Wins in Nationwide Contest

Roy DeCarava of Cooper Union Art School, New York, with design for medal which was judged best of 200 submitted by Negro art students. The competition was sponsored by the National Tuberculosis Association. Medals from the design will be given to the winner in the Association's annual Negro Essay Contest.

Negro Labor News

# His Design Wins National Contest

**ROY DeCARAVA** of Cooper Union Art School, New York, with design for medal which was judged best of 200 submitted by art students. The competition was sponsored by the National Tuberculosis Association. Medals from the design will be given to the winner in the Association's annual essay contest.—ANP Photo.

Call

# SOVIET HOTEL DECORATED BY HAMPTON GRAD

### Lloyd Patterson, Former New Yorker Designed Interior Decoration

**By CHATWOOD HALL**

MOSCOW—(ANP)—Many American visitors who have stayed at the Hotel Metropole here, and who have often admired the exquisite and masterful interior decorations in gilt, fresco, oils and half tones of the 99 luxury suites of that leading Moscow hostelry, have doubtless never been aware that one of their fellow countrymen, a New York youth and a Hampton graduate, had a big hand in that splendid aesthetic, decorative work in this hotel built in the style moderne.

Easy spoken, six feet tall, dark brown Lloyd Patterson was born on 165th street, the Bronx, New York City, 30 years ago. After he had finished Spaulding junior high, his parents moved to Westfield, N. J., where he finished Westfield high school.

The same year he matriculated at Hampton institute in the building construction department, specializing in interior decorating. Mr. Patterson was once expelled from Hampton for participation in a mass student strike, but was late reinstated after the resignation of Dr. Gregg as president.

After finishing the institute, Mr. Patterson said that it was in Hampton that he ran head-on into the color line. He found himself, college graduate, diploma in hand, "pounding the bricks," and looking for a job. Odd jobs picked up here and there kept him in "pin and bread" mney," he said, but he wanted steady work.

At that time the Lichtman movie chain had given the contract for redecorating a motion picture house of its chain in Hampton. Mr. Patterson said that he applied for work with the decorators, but was turned down because the decorators had an air-tight jim-crow union.

Mr. Patterson bought a ticket for Soviet Russia in 1932, cast a doubtful glance at the "Statue of Liberty,"

and June of that year found him in Moscow.

The leading interior decorating organization of Moscow had just been given the contract to redecorate the 99 finest rooms in the Hotel Metropole. This contract required work and skill of the highest order. Mr. Patterson applied to the headquarters of this interior decorating concern, which was seeking talent.

Mr. Patterson was put to work with a group of highly-trained interior decorators, all of whom welcomed him as a brother, followed many of his valuable suggestions, and looked to him as a master in his line. Little did Marian Anderson, Caterino Jarboro and Paul Robeson realize, when they were guests in these luxury suites, that one of their nationality and color had a big hand in that excellent piece of interior decorating work.

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## Gets Prize in Lithography

CLEVELAND.—(ANP)— Hughie Lee Smith, professor of fine arts at Claflin university, received second prize in lithography in the 23nd annual exhibition of work done by Cleveland Artists and Craftsmen, it was announced by the Cleveland Museum of Art this week. This is the third prize from this exhibition which the young Cleveland artist has won.

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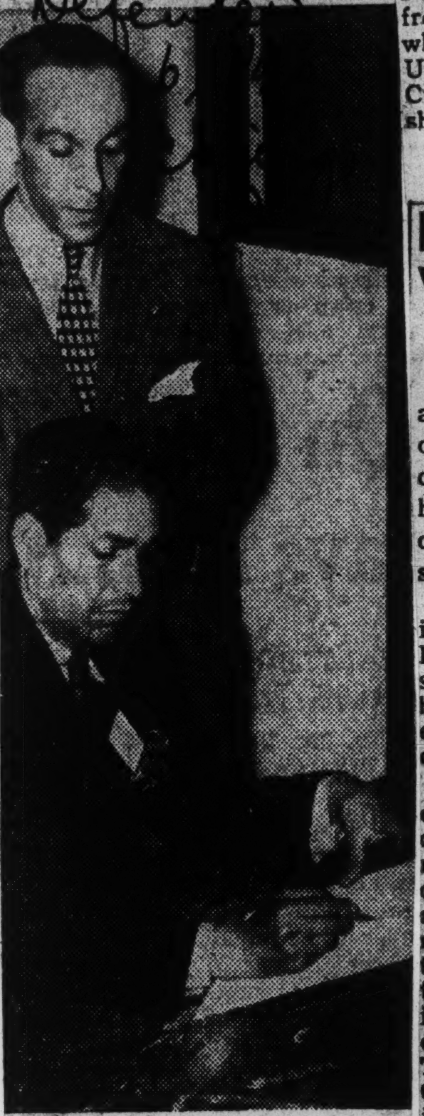
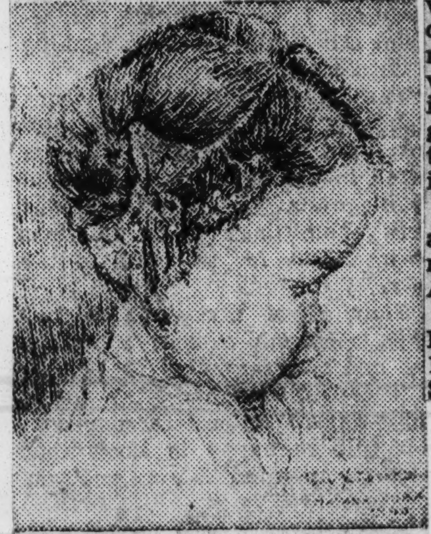
## Artist Here

Defender





Tony Ximenez, Cuban artist (shown working on sketch in upper photo), is in America as Cuba's representative to the 75 Years of Progress Exposition recently concluded in Detroit. In Chicago at the present time, Ximenez plans to exhibit his work at the New York World's Fair and the exposition scheduled for Chicago in July. Observing him as he sketches is Artero Pelayo, special correspondent from "Finanza," Havana daily, who accompanied Ximenez to the United States. A drawing of a Cuban girl made by Ximenez is shown below.—Photo by Day.

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St. Petersburg, Fla., [illegible]
August 14, 1940

## Negro Artists' Work Displayed

**By ALAN SHAW**

A group of paintings by negro artists who have been employed on the art project in northern centers, makes up the current exhibition at the St. Petersburg Art center, WPA, 415 Third avenue south.

The exhibit is unusual in that it is the first of its kind to be shown locally and one of the few group shows of negro artists' work to be circulated by the Washington exhibition section of the art project.

It consists of the work of nine outstanding negro artists, some of whom have received national recognition. In this group of 15 oils and watercolors strong design and color predominate, and technique ranges from the academic to the modern idiom. One senses the primitive origin and African influence which is evident in most of these works. In "Figure with Tones" and "Sunflowers" by Charles Sebree of Illinois, there is a strong Picasso influence, while there is something reminiscent of Thomas Benton in the mural sketch by H. A. Motley, who studied at the Chicago Art institute and was awarded a Guggenheim fellowship in 1929. On the whole the entire exhibition is stimulating.

The Art center will be open for a special showing to interested negro groups on Friday morning, Aug. 23, from 10:30 a.m. to noon.

The Art center is open daily, Mondays through Fridays, from 10 a.m. to 5 p.m., but is closed Saturday and Sundays.

ART- 1940

# Negro Art—1851 to the Present

[redacted]nces T. Meseley

Bee 7-31-40 Chgo

"The Negro, too in Art," must be reckoned with as a component part of the general development of mass appreciation of art in America in recent years. Whereas, formerly art was available to the privileged few, the working man's economic level has been slowly rising and with it has come increased leisure freeing him for the inevitable search for the more abundant life.

It was further inevitable that the Negro as an integral part of this changing social-economic scene should seek an introduction to the cultural outlets and gaining it, make the most of the opportunity.

Influential in this growth has been the assistance the Harmon Foundation which has sought through its program of William E. Harmon Awards for outstanding Achievements among Negroes to acquaint and interest the public generally in the creative accomplishments in fine arts by Negroes, thereby, assisting this group to a more sound and satisfactory, economic position.

Desiring primarily to encourage the Negro endowed with high creative ability to give a wider expression to his genius, and realizing that if a real stimulating and vital contribution is to be made to art development in America, the Negro must be able to get his work before an appreciative and compelling public, the Foundation inaugurated in 1928, a series of annual exhibitions of American Negro artists.

While these exhibitions are held in New York, they represent work submitted from all parts of the country, including some fine artists studying abroad. Extended travelling exhibitions have made them available to other cities for showings.

It is evident from the number of pictures purchased, press comments and spontaneous expressions of interest and from the increased number of productions by Negroes shown in general art exhibits, that a remarkable advance is taking place in the field of Negro art.

In numerous centers throughout the states splendid work is being done by Race artists, including Atlanta University, Howard University, San Diego, California Chicago, Boston, New York, St. Louis, Indianapolis and other cities stimulated by civic organizations such as the YMCA, YWCA. Urban League, Interracial Committees, City Clubs, churches. Various public libraries have lent space facilities for those art programs.

Wealthy patrons have aided materially by providing monetary awards, including the late Otto H. Kahn, Arthur B. Spingarn, Arthur A. Schomberg and Mr Robert C. Ogden and Mrs. John D. Rockefeller, Jr.

Another group comprising Dr. John Hope of Atlanta University, Mr. Alan Bennet of the National Alliance of Art and Industry, Dr. George E. Haynes of the Commission on Race Relations, the late Miss Delilah L. Beasley, columnist and Dr. Alain Locke have by their stimulating counsel become known as friends of Art.

Not to be overlooked is the recognition by outstanding Art galleries and museums of the country in purchasing numerous examples of Negro art for their collections.

With attention focused thus sharply on the art movement of today, it is not surprising that interest is turning toward the pioneering stages of long ago. Generally considered to be the first Negro in America to achieve distinction as a painter, Edward M. Bannister in 1876 at the Centennial Exposition in Philadelphia was awarded the gold medal for his landscape, "Under the Oaks." A native of Providence, R. I., he pioneered in art organizations founding the Providence Art Club which is today a leading art organization of that city.

His contemporary, Robert L Duncanson, of Cincinnati, Ohio was the first Negro to receive recognition in Europe as an artist. As early as 1866 he was credited with being an outstanding landscapist of his day, having studied and exhibited in London and Glasglow where it is said that he was patronized by the royal families. One of his paintings is said to be hanging today at Windsor Castle, London, purchased by Queen Victoria.

First woman to achieve fame as an artist was Miss Edmonia Lewis, born in Boston in 1845 Turning to sculpture she was aided by benefactors in getting to Europe where she studied and worked in Italy. She exhibited in the Philadelphia Centennial of 1876. Among her most outstanding works is her bust of Charles Sumner, for which the subject posed. This piece was owned by the late Mrs. Ida Wells Barnett of Chicago and is now in possession of Mr. and Mrs. Benjamin Duster of Chicago.

Born in Pittsburgh, June 21. 1859, Henry Ossawa Tanner is known as the greatest artist of the Race. Of a religious family, his family urged him to enter the ministry but he early turned to art as his medium of expression of his beliefs. Friends helped him to accumulate funds for European study under the religious masters of Rome, but on his way he stayed in Paris and decided to study there. His masterpiece "The Resurrection of Lazarus" brought his acclaim in 1897 from renowned fellow artists and won from the French Government the gold medal and a place in the Luxemburg Museum.

Edwin A. Harleston of Charleston, South Carolina, is known for his talent in portraiture. Among his best works is the canvas, "Bible Student", exhibited in 1927 at the Chicago Art Institute. Formerly purchased by Jesse Binga, it is now owned by William P. Harrison of Chicago.

Historically important is the contribution of John Patterson Rollins, born in Lynchburg, Virginia, whose interest was in seascapes. Studying in Italy, his favorite subjects were Venetian scenes. Some of his works are in possession of his niece, Mrs. Lillian Summers of Chicago.

Rendering distinctive service to the Race came two notable women sculptors, Meta Vaux Warrick Fuller and May Howard Jackson. Mrs. Fuller, a native of Philadelphia, studied in Paris and was fortunate in enlisting the interest and approval of Auguste Rodin, then the greatest figure of the French art world. She turned her attention to Negro types when in 1907 she was commissioned to do a series commemorating the history of the Negro for the Jamestown Tercentennial Exposition.

May Howard Jackson, also of Philadelphia, preferred to develop Negro subject matter, daringly venturing to express in her work something of the social situation, for example her "Mulatto Mother and Her Child" obviously touching upon the problem of the half-castes.

Dominating the Chicago scene, William Edoward Scott having studied under Tanner in Paris and the Chicago Art Institute, was recipient of the Harrison Gold Medal award in 1927. Mr. Scott has executed numerous murals on commission, and has recently completed a new series in historic incidents in the development of Negro life since slavery.

Of the contemporary groups probably the best known are the sculptors, Richmond Barthe and Augusta Savage, both of New York and in the artist group, Aaron Douglas, Hale A. Woodruff, Palmer Hayden, Sargent Johnson, James Lesesne Wells, James H. Porter, William H. Johnson, and Lois Jones.

A Cuban, Teodora Ramos Blanco is commanding attention as a newcomer in the sculpture groups.

Chicagoans have long been working toward art development led by Charles C. Dawson, William McKnight Jarrow and Archibald Motley, Jr. Today there are large numbers of younger artists seeking expression among them, Charles White, a painter of bold murals, William Carter, Eildzier Carter, Margaret Taylor Goss, Charles Seabree and Joseph Kersey, the latter a sculptor. Bernard Goss is one of a number moved to expressing protest themes.

Reflecting on the development of Race artists in recent years, the outstanding factor seems to be the turn toward the Negro theme as a vital phase of the artistic expression of American life. Other observations are that the number of artists has greatly increased and, happily, that a definite consciousness of the Negro advance to the front, ranking with other artists, has been aroused.

Indicative of this fact is the current movement to establish a community Art Center, opening still wider avenues to art expressions for greater numbers sponsored by the Federal Art Project.

These developments are encouraging but in the words of Doctor Alaine Locke, noted Negro writer and philosopher, in his book "Negro Art Past and Present," I quote:

"But however rightly and fully he may share in a program of public art support, temporary or permanent, a needed and logical step in the support of the Negro artist and the development of Negro art must come from an awakened interest of the Negro public in this matter. Negro churches, schools, organizations of all types should make Negro art vital and intimately effective in our group life by studying it, circulating it and commissioning it. Only under such circumstances will it become truly representative. Only under such conditions can it work as the cultural leaven to support a general reawakening of the dormant art instincts which we may suppose still reside in the folk at large. Slight but encouraging beginnings have been made in this direction by schools such as Atlanta and Howard Universities and Hampton Institute by a few Negro churches and YMCA's and business concerns even a few groups of private individuals organized for the express purpose of the promotion of Negro art. It is likely that the singular demonstration of the Federal Art Project will stimulate greatly this effort of private groups and private individuals to the eventual adequate support and encouragement of the younger Negro artists."

# Meta Warrick Fuller Sculptress

The Guardian

Boston, Mass

8-3-40

Once a year on certain specified days, art lovers from Boston and other New England cities make the journey to historic Framingham to view the exquisite pieces of art on exhibition in the studio of Meta Warrick Fuller, nationally known sculptress. On display are the handiwork of Mrs. Fuller and also, usually, that of one or two of her most promising pupils. Fortunate indeed are those who are bidden to these annual occasions. It is well worth the trip, not only to be thrilled with the beauty of the art objects, most artistically grouped about the unique studio, but, as well, to partake of a rare hospitality which is one of Mrs. Fuller's chief charms.

A stone's throw or two from the family dwelling—a beautiful, rambling old house set in the midst of lovely lawns, shrubbery and flowers—the gift of Dr. Solomon C. Fuller to his bride—is the studio, occupying a building of its own. It nestles close to a lazy, flowing river whose waves lappin against the bank make a music seeming to fit into the studio atmosphere. Designed in every detail by Mrs. Fuller, herself, this little house of art is complete even as a temporary home for an artist. Mrs. Fuller says she sometimes takes a vacation for a week at a time from her household in this, her own special province. Through an ornate doorway one steps into a spacious living room, fire place, easy chairs and all. Nearby are kitchenette and bath room while up a winding stairway, the walls covered with art pieces, is a room equipped with couch and other bed-room arrangements.

**META WARRICK FULLER**

Perhaps the most unique room is the tiny chapel to the left of the entrance. This, the artist says, she dedicated to her family in appreciation of their willingness to agree to the separate studio-home idea.

The studio proper occupies the entire rear of the building and consists of the large main room with a small observation balcony and galleries around two sides. In this space are numberless pieces from large busts to tiny statuettes, of Mrs. Fuller's work. One is amazed at the output seen because the artist has a ready sale of her work. The writer was especially impressed with a figurette of the late Maude Cuney Hare, showing the musician sitting in a chair, all the grace and poise of the subject being faithfully captured.

So much for the home and studio setting of the sculptress. Of her life it is learned that she was born of a well known Middle States family in the City of Philadelphia where she Mrs. Fuller attended the public schools and through them, won a scholarship which entitled her to three years study at the School of Industrial Art. The course was followed by a post graduate and a normal course and then her instructors urged her to study abroad. Pondering over the possibilities of Paris and Rome she decided in favor of Paris and set out for France intending to spend two years of intensive study there. Actually, she spent three and returned home with a determination to carve a successful career. Then came marriage to the promising young physician and living in Framingham where the career was combined with the rearing of a healthy family to which end she has three sons and (so far) two lovely grandsons. With one son about to marry in a few weeks, the Fullers have every reason to hope that the record will continue.

Mrs. Fuller's first exhibits were in Paris where entries with groups of other artists, her first "one man show" and the Paris Salon were the chief accomplishments aside from the interest taken by Rodin in her work. How can she be other than proud of the fact that he pronounced her a sculptor because (to use his words) she had "the sense of form in her fingers." She was convinced that this was a sincere comment because her instructors, she says, from the start had endeavored to develop this sense or sensitiveness and although Rodin has been accused often of extravagant praise towards the young and ambitious, he could be equally harsh where one's hopes would seem to soar too high.

Here in America she exhibited in the school of Industrial Art, Philadelphia Art Club, Pennsylvania Academy of Fine Arts, Cleveland Museum of Arts, Boston Museum of Fine Arts Boston Art Club (as a member) Buffalo, Newport, New Haven, Syracuse and at present, the American Exposition in Chicago, and (locally) the Sudbury Art Center with some twenty odd pieces.

8-3-40

In civic life Mrs. Fuller is proud to be an honorary member of A.K.A. and the Aristo Club of Boston, and locally, a member of the Framingham Woman's Club, having served as chairman of Art through several terms and also on the Art Committee and that of Interracial Unity at different times on the Federation of Women's Clubs. She is also a member of the Framingham Dramatic Club, Civic League Players, and during the first year of its existence, the Zonta Club of Framingham invited her to become a member of this club of business and professional women; later she was elected their fourth president. Incidentally, this election, she says, met with serious objection on the part of some eight southern clubs, affiliated with this club of lofty aims and ideals. However, the local club stood by their choice and remained loyal to her despite all manner of threats from the southern element. Her term as president expired, she is still a member, serving as chairman of publicity and International Relations. Although it has been made impossible for another colored woman to join the organization, the members of the local group feel that Zonta International is missing an opportunity to broaden its scope in one of the most important fields of present day activity.

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# ATLANTA ARTIST WINS FIRST PRIZE IN EXPO ART CONTEST

Bee

8-11-40

Chicago, Ill.

Winners in four classes at the American Negro Exposition art exhibit—oil painting, water color, black and white and sculpture were announced Friday by Alonzo J. Aden, curator of Tanner Hall where more than 300 works of art by Negroes are on display in what authorities call "the greatest collection of Negro art ever assembled."

First award in oil painting goes to Frederic Flemister of Atlanta, a pupil of Hale Woodruff, for his "Man With Brush", a striking portrait done in the classical manner; Eldzier Carter of Illinois receives second for his "Sense of Loneliness" and Marvin Smith of New York gets third for "Landscape, Greenswood Lake." Honorable mentions to to Edward L. Loper, Delaware, for "Behind the Tracks;" William Carter, Illinois, "Peonies and Old Porcelain," and Lois Mailou Jones, Washington, D. C., "Still Life With Green Apples."

After winning honorable mention, Mr. Carter of Illinois was given first award in water color for "Study in Gray." Second award went to Jacob Laurence, 18 year old New Yorker, for his series of striking pictures on the life of Toussaint L'Overture with Hale Woodruff of Atlanta receiving third for "Fog and Rain in the Rockies." Honorable mentions were given Charles White of Chicago for his "Fellow Worker, Won't You March With Us?" and to E. Simms Campbell of New York, famous Esquire cartoonist, for "Creole Woman Started It."

As was the case with Mr. Carter, Mr. White took first in black and white after getting honorable mention in water color. His winning picture "There Were No Crops This Year". Mr. Woodruff took second in this classification with "Sunday Promenade" and Robert Blackburn of New York was third with "Upper New York." Honorable mentions went to Wilmer Jennings of Rhode Island for "Providence Houses" and to Richard Lindsey of New York for "Mr. J. Long."

8-11-40

In sculpture the winner is a woman, Elizabeth Catlett of Washington, D. C., whose work is entitled "Negro Mother and Child." "Shoe Shine Boy" by Richmond Barthe of New York took second and third went to Sargent Johnson of California for "Head of a Girl". Honorable mentions were given to Joseph Kersey of Illinois for "Anna" and to Leslie G. Bolling of Virginia for "Iceman."

The jury was composed of noted artists and critics including Daniel Cotton Rich, director of the Chicago Art Institute; Dr. Alain Locke of Howard university; Peter Pollak, Illinois Art Project; Charles C. Dawson, noted artist and George Thorpe, head of the Illinois Art project.

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Richmond, Va. News-Leader
September 17, 1940

# Negro Art Center Will Open Season Here on Oct. 6

The Craig House, Negro art center, entering into its second active season, will open its year's program of exhibitions and lectures Sunday afternoon, Oct. 6. A survey of paintings loaned by the Virginia Museum of Arts will be the initial exhibition. Thomas H. Henderson, president, Virginia State Teachers Association, will give the opening address.

On Oct. 20, a window display by Henry Walton, one of the first window decorators in the City of Richmond, will be accompanied by an address by Miss Leah V. Lewis, dean of women at Virginia Union University. The Virginia Museum of Fine Arts will loan works in contemporary American paintings for the exhibition of Nov. 3. The opening address will be given by Dr. Gordon B. Hancock, of Virginia Union University. On Nov. 17, works in commercial photography by Roy Hampton Logan will be displayed and the address will be given by Mrs. Charlotte Jeffries, chairman of the educational committee, Girl Scouts.

An exhibition of water colors by Virginians loaned by the museum of Fine Arts will be featured Dec. 1, when Dr. Joseph T. Hill will give the address. The exhibition Dec. 15, will feature work done by students of the center, and the address will be given by Mrs. Delia C. Jackson, president, Richmond Council Parent-Teacher Associations. Each exhibit will be displayed for two weeks. Programs for the new year will be announced later.

ART. 1940

# Here's One Who Capitalized On His Woodworking Talent

There's a limit to everything—including the Duncan apartment capacity to hold as much furniture as a 14-room house, especially since the apartment has only four rooms Therefore, Lorenzo Duncan, a cabinet-maker, at wife Sallye's gentle (?) suggestion, has settled down to making smaller things, such as the tray he's holding. That's all his work around them.

By **JOSEPH WOODS**

LORENZO DUNCAN plugs his fingers in his ears every time somebody begins "Woodman, Spare That Tree", because he might be guilty of arboreal axing. But if he is, it's only in a mild and indirect way. And it wasn't with destructive intention.

Truthfully, Duncan is a sensitive young man, a cabinet-maker by trade, who lives in a third-floor apartment at 1326 north 18th street. His wife, Sallye, lives there too.

Oh, no, you couldn't omit her from the story, because she's the reason Duncan started making furniture for himself. She is also the reason he stopped making furniture for himself—at least, until they can make room for that they already have. Not gossipping, but the Duncans were thinking about moving out and letting the FURNITURE have the place.

But Mrs. Duncan had a crush on her apartment and she just wouldn't have it. Sort of disguising her Virginia accent, hands akimbo, and wedged between two, big, superfluous pieces of furniture, she'd probably said:

"Now looka here, Lorenzo, we've already got enough furniture—too much, in fact—and I don't see why you're bringing in that three-quarter bed and those six extra chairs."

Then, Lorenzo, just like an obedient husband, brought in the bed, the six chairs, a tilt-top table, a quantity of smoking stands, five or six serving trays, and about 25 other pieces.

Mrs. Duncan probably stopped tapping her foot in that mandatory way that wives have, because it hadn't done any good anyway. And her husband was SUCH an obedient man.

But why think of that? There was so much furniture in the apartment that wasn't unnecessary. Take the twin beds, for instance.

## CHEYNEY GRADUATE

Shortly after Duncan's graduation from Cheyney State Teachers' College in '36, he decided to marry. It wouldn't have been exactly on a shoe-string, but he still didn't have any furniture—no beds, especially. Remembering how he had worked his way through school by making jewelry and trinkets of wood and repairing furniture, he went ahead and married; then he bought some mahogany wood.

Within three days, during which he averaged four hours a day, the twin beds were ready. A resourceful (and patient) young man, Duncan recalled a method of making the beauty and durability of wood go on and on.

## LINSEED OIL "MASSAGE"

He "massaged" his beds with hot linseed oil, gradually adding white shellac, then alcohol to thin the shellac; and rubbed the mixture deep into the pores of the wood.

If a good job was to be done, 15 to 20 hours would have been necessary for each application; and approximately eight applications must be made. Not only that, but at least 72 hours should intervene between each application.

The process, if done properly and thoroughly (and, incidentally, it must be done by hand) takes 56 days—nearly two months. Duncan was thorough.

Besides preserving the beauty and durability of wood, he says, the process makes it possible to touch up spots neatly without removing the whole paint surface, as would be necessary if varnish had been used. Moreover, the process brings out the natural grain of the wood.

And Duncan is strictly up to date in his idea of letting the natural grain of wood show through, because that is now a modern proclivity. Furniture manufacturers have become less deceitful and are making less "two-faced" furniture—that is, pine that's been painted to look like mahogany.

Although hypocrisy and crime aren't on his mind (he spent three years teaching boys how to make useful citizens of themselves via cabinet-making), Duncan once did slip from the straight and narrow.

He "framed" somebody—his wife — about two years ago. But it wasn't in crime; it was in walnut, with a veneer of bird's eye maple wood one-twentieth of an inch thick (or thin). Inlaid in the border is a fine line of white holly.

## ANNIVERSARY PRESENT

This picture frame, which measures about 11 by 15, was Mrs. Duncan's second anniversary present. He ordinarily won't show it to you, but when she brings it out, he'll say:

"Oh, yes, I made that two years ago when I was instructing in woodwork at the Muhlenberg shop."

And this wasn't all he'd "forgot", when you (and he) come to think of it. Any number of pieces had gotten by unnoticed. That studio couch, for instance, with arms that are really miniature book cases and a useless-looking plank of wood on the bottom that isn't useless, because it is a utility drawer.

In the same room is a spinet-type desk, which you were positive was store-bought. At any rate, Duncan wouldn't take $75 for it—if he wanted to sell.

These were some of the big things. And of the little things—well, they were everywhere. Trays, book ends, tables, lamps, stools, chairs, magazine and clothes racks, wooden jewelry...

And there was the "old oaken bucket" which wasn't oak, but cleverly painted to look like it. And—say, there must have been TWO buckets in that song!

There dangling from a wooden arm attached to the wall, one bucket appeared to be pulling the other one up on a rope which ran over a pulley.

# Sculpture Exhibit At Spelman College Contains Interesting Studies

Daily World
Atlanta Ga

The work of students in Sculpture executed during the present school year went on exhibit Monday, May 20, in the Sculpture Building of Spelman College. The exhibit will be open to the public every week day from 1:30 to 5:00 o'clock in the afternoon and on Sunday from 4:00 to 6:00 until the close of the commencement season.

Included in the showing is the work of a promising young sculptor, Edward Scott, a graduate student in Atlanta University and a former member of the football squad at Morehouse College. Scott's life-size Tiger Cub is modelled from a beast in the Zoo at Grant Park, and shows the animal about to spring. The movement, as well as the form and finished appearance of the tiger, gives ample proof of this young man's ability. He is represented also by the figure of a "Little Negro Boy" which he worked on several years ago but only developed in final form during the past year. Another of Scott's works is a large bas-relief with three figures showing an idealistic conception of womanhood, which won the praise of Dr. Frederick P. Keppel of the Carnegie Corporation, when he visited Atlanta University several weeks ago. Hayward Oubre, also a graduate student, is represented by the study of a head.

Also impressive in the showing is the work of Ruth Hutchins, Mary Gale Brown, and Nora Patrick, all students of Spelman College. The bas relief by Miss Hutchins entitled "Moses Parting the Waters of the Red Sea" is finished in color, and the bronze patine by Mary Gale Brown shows this young lady's deftness and skill in the art of modelling.

Several of the figures in the exhibit were executed in previous years, but were included in the present showing because of their unusual character. In this group is a bas relief of "Sisters Chapel" by Inez DeVaughn, and another of "Christ Entering Jerusalem" by Magdalene Royal.

The Sculpture Classes are taught by Miss N. Elizabeth Prophet, a member of the Fine Arts faculty of Spelman College.

# Model and Cast Likeness

Afro-American
Baltimore, Md

Photo shows Ellsworth Parker, Dunbar High School graduate of 1934, and a plaster of paris cast of himself made by students of the Maryland Institute and School of Fine and Applied Arts, Baltimore. Mr. Parker is the only colored model at the school and has posed for many of the students whose work has gained wide prominence.

# Richard Wright Sponsors $1550 Youth Photo Prize

## Camera Fans Under 26 Years Old May Compete With Pictures About Young People

NEW YORK CITY, (ANP) — Richard Wright, prominent author of "Native Son" is one of the sponsors of Youth in Focus, the national photography contest which offers camera fans under 26 years of age the opportunity to win $1550.00 in cash prizes for pictures about young people in America today. In his statement to Joseph Cadden, executive secretary of the American Youth Congress, accepting the invitation to sponsor YOUTH IN FOCUS, Wright stated, "I realize the deep importance of the work you are doing through the contest and wish you all the success possible." St. Louis Argus

St. Louis Mo.

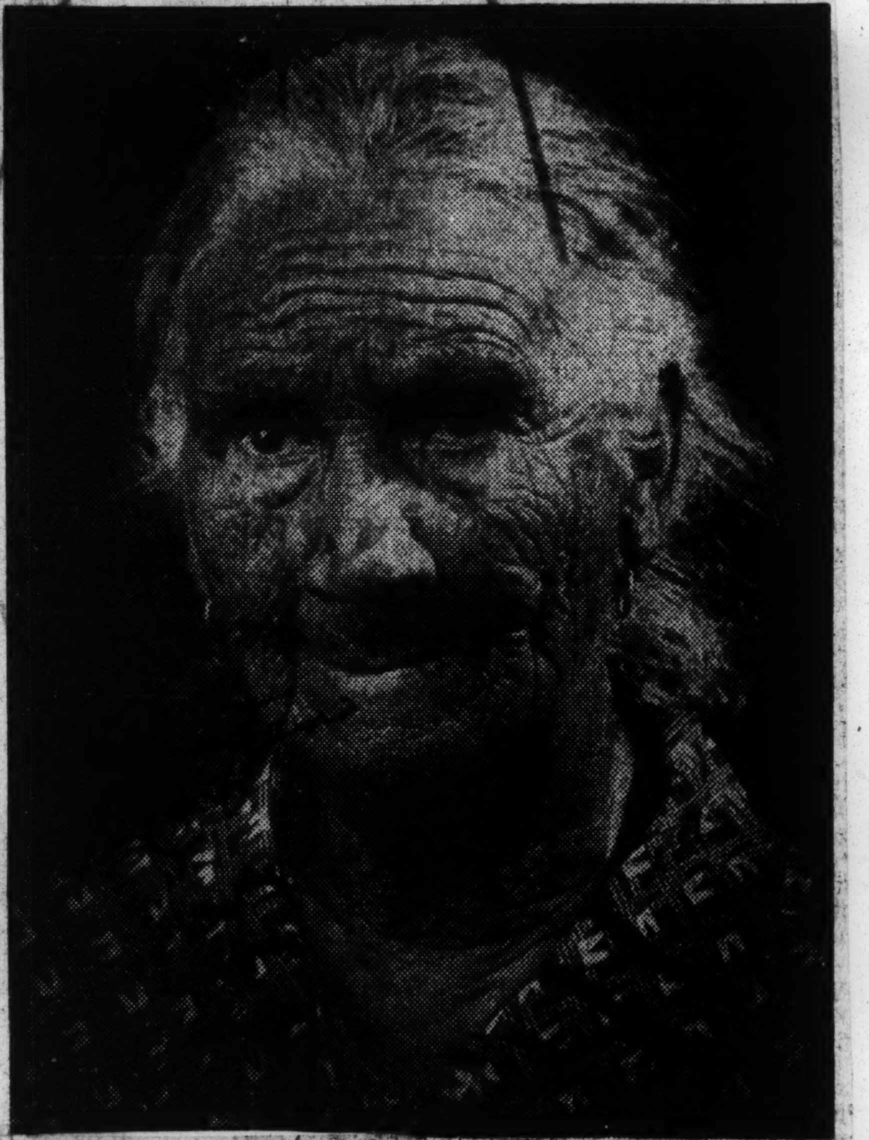
The sponsors of YOUTH IN FOCUS — The American Youth Congress and FRIDAY magazine — having young colored people from all parts of the country participate in this contest. What they do for a living, what schools they attend, the houses they live in, the recreation they enjoy, the discrimination they face, and the contribution which they make to our American culture, are a very important part of the photographic document YOUTH IN FOCUS will produce.

Through the seven subjec classes, work, play, marriage school, home, religion, and citizenship, YOUTH IN FOCUS offer them an unusual opportunity t

bring local conditions to nationa attention. St. Louis Argus Apr. 6, 1940

Entry forms, rules and complete information about the contest may be obtained from YOUTH IN FOCUS, 1775 Broadway, New York City.

# Alex Rivera Wins Photo Prize With Character Study - "Time"



DURHAM, N. C.—Alex M. Rivera, former columnist and cameraman of the Washington Tribune, now a senior at North Carolina State College, was a recent winner in the Unusual snapshot Contest conducted by the Durham Sun, daily newspaper, for his character study of an aged Negro woman. The winning snapshot captioned "Time" is shown above.

The judges who spent only five minutes in deliberation unanimously called Mr. Rivera's picture the best of the lot.

SEP 4 1940

Several professional photographers examined the photograph and all agreed that the picture was not only exceptional from a "character" angle, but also a photographic gem. The age wrinkles of the face, meditation in the eyes, graying hair, tightly drawn lips, ear rings, and the design of the simple work dress all combine to present a picture of strong thought, genuine expression and one that is steeped deep with reminiscense in the face of the subject.

# ART - 1940

Atlanta. Ga. Journal
May 12, 1940

## Art Exhibit

The ninth annual exhibition of student painting and drawing at Atlanta University will open to the public Sunday afternoon in the exhibition gallery of the University Library. All of the work displayed has been executed by students in the classes of Hale Woodruff. Approximately 75 pieces may be seen in the collection which includes oil and water-color paintings, block prints and drawings.

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## Richmond Barthe, Ame
## Sculptor, Is Busy At V

By MARY E. FINGER

4-4-40

New York N.Y.

No. 285 Eighth avenue is just another house among the hundreds of old-fashioned and outmoded tenements which barely gets a nod from the passersby who chance to be in the neighborhood of West 24th street. To those in the field of art it is the alpha and omega. For dwelling on the top floor of this creeky building is Richmond Barthe, whose name is heralded throughout the country as America's foremost Negro sculptor.

After climbing three flights of stairs you're greeted by the congenial sculptor himself whose beaming countenance dispells all doubts in the minds of the visitor that he or she is not a welcome guest.

Barthe's seven-room salon is his sanctum where he hordes some of the country's most valuable works of clay, granite, bronze, ivory, metal, stone, and wood. These very rooms are the gathering place for prominent theatrical personages of legitimate stage and cinema who pay daily calls between shows, luncheon engagements and cocktail hour to have their "million dollar faces" tranposed in clay. Before their very eyes they watch the master sculptor create their likeness.

Mr. Barthe has a waiting list of Broadwayites anxious to submit to the arduous task of posing, just for the vanity and prestige of having their classic, Grecian or patrician profiles spring to life from clay with bronze finishing. At present he is working on the head of Katherine Cornell, as "Juliet." His future assignments are to do Helen Mencken, Judith Anderson and others.

In his gallery of art collections will be found the busts of Maurice Evans as Richard II; Blanche Dunn, Jimmy Daniels, Gypsy Rose Lee, Rose McClendon, John Gielgud, as Hamlet; Philip Holmes, Paul Laurenco Dunbar, Harold Kreutzberg, German dancer; Ram Gopal, beautiful Hindu dancer; Booker T. Washington, Toussaint L'Ouverture and others.

The present finds this skillful and cultural artist executing several commissions. One of them is a 36-inch figure of Emancipator Lincoln freeing a slave. When completed it will be sent to a museum in Adgar, India. His other is a memorial statue of James Weldon Johnson, which will be financed by the James Weldon Johnson Memorial Committee of which Co. Theodore Roosevelt is chairman and Walter White is secretary.

This symbolic memorial will be on a site facing Central Park at the corner of Seventh avenue and 110th street. From accountant's reports it will cost approximately $20,000. Richmond Barthe expects to present this, his greatest achievement to the committee by the first of next year.

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## *His Painting Wins Award At Dillard U.*

4-20-40

Chicago

NEW ORLEANS, April 19—"Winter Landscape," an oil of a Georgia landscape by Albert Wells, Atlanta, was awarded the first prize of $50 last Friday in the fourth annual exhibition of paintings sponsored by Dillard university. A portrait of a mother and child by George Powell of New York won the first prize of $25 in the first annual exhibition of photography.

Other awards were paintings, $25, John Carliss, Chicago, for an oil, "Two Women;" honorable mention, Eugene Grigsby, Columbus, Ohio, water color, landscape, and Ruth Hedrick, Gary, Ind., oil, still life.

Photographs, $15, A. P. Bedou, New Orleans, "Old Man;" honorable mention, Theresa Staats, Bordentown, N. J., "90 Years Young—Pa," and A. P. Bedou, New Orleans, "Four Oaks."

The exhibitions are a part of the fourth annual arts festival of Dillard university which opened on April 13.

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## TO EXHIBIT MURAL

William Edouard Scott, internationally famous artist, painting one of a series of 24 large murals to be used in the coming American Negro Exposition at the Chicago Coliseum. The mural here depicts a street scene in Port-Au-Prince, Haiti.

5-25-40

## MAKES GOOD

KATHERINE JACKSON

# Local Artist Makes Good In Dixie Circles

Katharine Jackson, daughter of Rev. and Mrs. John W. Jackson, 5933 Race street, and at present an art teacher in the St. Phillip's Junior College, San Antonio, Texas, is rapidly making a name for herself as an artist.

Miss Jackson's progress in her chosen field was recently indicated when two of her productions were exhibited in the annual San Antonio artist's Exhibit.

Tribune 5-11-40 Philadelphia, Pa.

She exhibited "A Study In Blue" and "Rhythm", both in pencil.

Not only did these abstractions provoke considerable comment but they both received honorable mention when the judges' decision was made known. This is something no other colored artist in that section had been able to achieve.

She is a graduate of the Philadelphia School of Design for Women, and since her graduation received several prizes for poster design.

Miss Jackson's work was submitted along with 200 other artists,' the judges selecting 80 of the group for final exhibition.

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# ISAAC MURPHY'S DIORAMA

Def. 5-19-40 Chicago, Ill.

Remember Isaac Murphy, four times winner of the Kentucky Derby and one of the foremost jockeys in history? His exploits will be the subject of the diorama pictured above on which Joseph C. Pettiford is working for display at the American Negro Exposition in Chicago, July 4 to Sept. 2. There will be 20 of these dioramas representing important moments in Negro history on display in the Exposition's Hall of fame.

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# Making Replica of Lincoln Tomb

Call 5-24-40 Kansas City, Mo.

One of the show pieces of the American Negro Exposition at the Chicago Coliseum from July 4 to September 2 will be a large replica of the world famous tomb of Abraham Lincoln in Springfield, Ill. Robert Jones, one of the staff of artists preparing special material, is pictured here working on some of the statues that will adorn the Exposition replica.

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# *Richard Wright Sponsors Youth Photo Contest*

[illegible] New York, N.Y. 9-28-40

Richard Wright, author of "Native Son," is one of the sponsors of "Youth In Focus," the national photography contest which offers camera fans under 20 years of age the opportunity to win $1,550 in cash prizes for pictures about young people in America today. In his statement to Joseph Cadden, Executive Secretary of the American Youth Congress, accepting the invitation to sponsor "Youth In Focus," Mr. Wright stated: "I realize the deep importance of the work you are doing through the contest and wish you all the success possible."

The sponsors of "Youth In Focus" are particularly interested in having Negro young people from all parts of the country participate in this contest. What they do for a living, what schools they attend, the houses they live in, the recreation they enjoy, the discrimination they face, and the contribution which they make to our American culture, are a very important part of the photographic document "Youth In Focus" will produce. Through the seven subject classes, work, play, marriage, school, home, religion, and citizenship, "Youth In Focus" offers them an unusual opportunity to bring local conditions to national attention.

In addition to the 281 cash prizes, "Youth In Focus" will reward contestants by publishing a weekly page of pictures in Friday magazine, by publishing a book of prize-winning pictures, and by arranging a travelling exhibit which will tour the entire country.

"Youth In Focus" is sponsored jointly by the American Youth Congress and "Friday" magazine. In its initial announcement it stated that pictures will be judged by "the still with which you put Youth in focus. On how well you capture young people doing interesting things in interesting ways. The subject, the story, and the skill will determine the winner. Technical ability will be entirely incidental."

The board of judges includes Margaret Bourke-White, chief photographer of PM; Daniel S. Gilmor, publisher of Friday magazine; Joris Ivens, president of the Association of Documentary Film Producers; Garson Kanin, director-producer for RKO pictures; Rockwell Kent, noted artist, and Roy E. Stryker, chief of the Historical Section of the Farm Security Administration.

In addition to Mr. Wright, the sponsors are: Sheldon Dick, William O. Field, J., Dorothy Canfield Fisher, Dr. Frank P. Graham, Jay Leyda, Hon. Vito Marcantonio, Hon. James E. Murray, Alfred K. Stern, Dr. Mary E. Woolley.

Entry forms, rules, and complete information about the contest may be obtained from "Youth In Focus," 1775 Broadway, New York City.

Greensboro, N. C., Record
February 22, 1940

# Negro Artist's Work Is Lauded

## Goreleigh's Exhibit Found Remarkable

What is probably one of the best one-man exhibitions ever to be shown in Greensboro is that of the oil and water color paintings by Rex Goreleigh, negro artist, which is now being shown at the Hayes-Taylor Memorial Y. M. C. A. on East Market street. The exhibition, which opened Monday, will be shown through next Monday, and white art patrons of the city are invited to view it.

The negro artist, who came to Greensboro with the negro WPA art center, after excellent instruction in New York city and abroad, remained after the art center closed, and is instructor at Palmer Memorial institute, Sedalia. He also maintains his own studio in the Sebastian house, he having married the widow of Dr. S. P. Sebastian. All of the paintings exhibited have been done in Greensboro, and several of them have been exhibited in New York and Baltimore. Shortly before coming to Greensboro, Goreleigh studied in Berlin and Paris on a Guggenheim fellowship.

**Philosophy Revealed.**

Paintings in the current exhibition show a rare perfection of technique, but many of them display much more than that, revealing the philosophy of the man, whose medium of creative expression is the art of painting. Painting with Goreleigh, whether it be scenes, character studies or portraiture, isn't just photographic reproduction of landscape, people and features. It reveals the artist as a student of nature and human nature, with a genius for transmitting to canvas or paper the moods of nature and of people.

A cursory glance makes one jump to the conclusion that the negro artist's forte is in the treatment of subjects dealing with his own race. But such a conclusion is premature, and found to be false when the entire exhibition is viewed. His perception of the problems and struggles of his race has no doubt influenced him in the selection of many of his subjects, and it has also doubtless left its impression on his interpretation of subjects unrelated to the negro. Probably the picture which will linger in the minds of those who view the exhibition long after other memories have become dimmed is a study called "Misery", a striking and dramatic characterization, in which only the head of a negro woman is used.

**Rare Interpretation.**

Certainly the artist sees, and interprets, his own race with a rare combination of understanding, and sympathy and truth. In his paintings of social significance rural and urban scenes displayed side by side, show the poverty and work of the negro, and yet at the same time include details which demonstrate his homing instinct.

The artist seems equally good in either medium of oils or water colors, but there is a difference in his technique with the two mediums. For all of the spontaneity in his water colors, there is a freshness and clearness which only real talent can demonstrate. In the use of oils, he is of the school which makes use of much detail; yet, for all that, even with his clear-cut lines there is little harshness. In his water colors, he shows three methods of the modern school, transparent, opaque and sculptural form of application. He has mastered perspective, and in his landscapes, no matter how much detail is introduced, he achieves the effect of distance. There is a perfection of balance in his work. Perhaps the most distinctive thing about his technique is the manner in which he has suited composition and medium to the moods of his subjects. He seems equally good in portraiture, landscape painting and his studies, whether they be of character or scenes of social significance. Because of his mastery of expression, the paintings of people will probably have greater appeal. His still lifes are the least good of the pictures on exhibition.

To mention a few of the outstanding pictures, the contrasting rural and urban scenes, "Plowin'" and "Dean's Alley", done both in water colors and oils, cannot fail to impress, nor can three negro studies in oils, "Clothes From the Cabin", a negro girl at her piano lesson, and a negro piano player. Bound to exert a wide appeal are two water colors, "Restin'", the full figure of a negro girl, and "Sleepin'", which, with its foreground and background for the smaller figure recumbent on a porch chair, shows the balance which is a distinctive feature of Goreleigh's composition. "Track Workers" and "Boys Playing Marbles" are two other water color studies which are outstanding. One of the most beautiful of the water colors, called "Moonlight", with the objects melting into the background, shows perfect technique.

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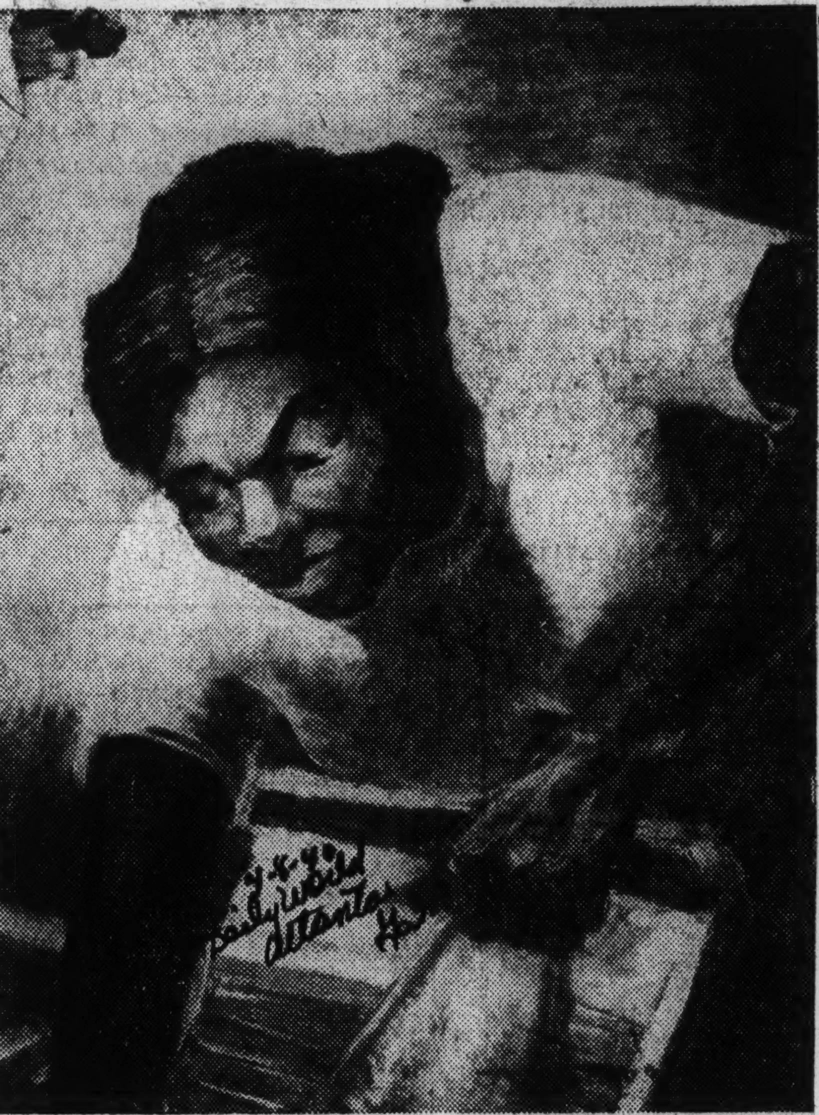
# AT ARTISTS' CONGRESS



7-8-40
Daily World
Atlanta Ga.

"Night Work," by Mary O. Johnson. One of the paintings on view at the American Artists' Congress exhibition which opened.

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Nashville, Tenn., Tennessean
March 24, 1940

# FINE ARTS EVENT ARRANGED AT FISK

## Annual Festival Will Be Held At University On April 19-21

American drama, music and painting will be emphasized during the Fisk University eleventh Festival of Music and Arts Friday through Sunday, April 19-21, it was announced Saturday.

The art exhibit will begin with a tea in the library at 4 p. m. Friday. There will be water color paintings from the Brooklyn Museum, and works by Aaron Douglas and Puryear Mims, winners of Rosenwald Fellowship grants for study in painting and sculpture. The Rosenwald board will meet at Fisk at that time.

At 8:15 o'clock Friday night, the university choir will present classical numbers, spirituals, and modern compositions by Randall Thompson and Constant Lambert.

Saturday morning and afternoon, the Stagecrafters will present plays at the Little Theater. At 4:15 o'clock Saturday afternoon, a concert of chamber music will be given in the chapel by Emma Cornelia Pitt, Harold and Elisabeth Chapman and Catherine Van Buren. Saturday night will be devoted to American folk music, with interpretations by the Old Harp Singers and the Fisk Jubilee Singers.

Dr. Rockwell Harmon Potter dean of Hartford Theological Seminary, will be guest minister at the university church service Sunday morning, and a program of organ music will be given at 4:15 p. m. For the benefit of the university scholarship fund, admissions will be charged for the three musical programs Friday afternoon and Saturday afternoon and night.

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Ft. Valley, Ga., Leader-Tribune
March 28, 1940

# Negro Artists Will Exhibit Works Here

Among the features of the third annual arts festival, which is to be held at the Fort Valley State College from April 4 through the 8, will be an exhibit of paintings by distinguished American Negro artists. Among the participating artists whose work will be shown are Archibald Motley of Chicago, who is represented in the show by "Arrival at Chickasaw Bayou of the Slaves of President Davis;" Samuel J. Brown, represented by "Child Prodigy" and "Writing Lesson;" Georgette Seabrooke, "Barnyard Romance;" and Charles Sebree, who is represented by "Sunflowers" and "Figures with Tones."

In addition to the folk music event which is scheduled for Sunday and Monday, April 7 and 8, and at which W. C. Handy, wellknown composer, will be judge, a highlight of the festival will be the attendance on Friday, April 5 of several hundred high school students from all portions of the state. The gaily uniformed band of Booker T. Washington high school in Atlanta, renowned as one of the best in the South, has made special arrangements to be present.

The highlight of the Friday program will come at 8:00 P. M. when Catherine Van Buren of Fisk University and Frank Harrison of Talladega will be assisted by the Fort Valley State College choir in the rendition of Coleridge-Taylor's immortal "Minniehaha."

# Students View Negro Art Show at S. S. Center

Bee

Twenty-five hundred pupils of the Douglas elementary school, 3200 Calumet avenue, viewed the Negro Art Show sponsored by the South Side Community Art Center committee and held in the through the cooperation of Howard B. Smith, principal, and Mrs. Sadie F. White, adjustment teacher. The work exhibited, all of which was by Negroes, consisted of forty-five water colors painted by children in eastern and southern Community Art Centers, twenty-six oil paintings and water colors by artists employed on WPA Art Projects in New York, Pennsylvania, Ohio and Illinois.

The pupils were conducted through the exhibit in thirty minute tours with explanatory comments by the gallery attendants, Mrs. Julia Ferguson, Roscoe Lewis and Robert Davis. Faculty members, parents of the children and friends of the Art Center committee also attended the exhibit, praising it highly. The enthusiasm of the children was evidenced by the compositions they wrote on their impressions of the exhibit and by pictures they drew in class reproducing what they had seen. Indeed, interest was so high that the principal, Mr. Smith, expressed the desire that the exhibit be, at least, an annual feature in the school.

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# NEGRO ARTISTS HONORED

## Two Born in Mississippi Awarded Prizes in Competition

CHICAGO, May 2. — A Harlem artist now painting murals at De Witt Clinton High School in New York on a WPA project, and a negro who is art editor and staff cartoonist on a daily paper in downstate Illinois, won both prizes awarded in the national contest conducted by the American Negro Exposition to obtain a poster design for [illegible] throughout the Nation.

Robert S. Pious, 32, who was born in Meridian, Miss., and reared in St. Louis and Chicago, is the winner of the $100 first award. Second prize of $25 went to Hiram Jackson Jr., 29, who was born in Greenville, Miss., and has made his home since 1922 in Springfield, Ill., and is employed on the Illinois State Journal.

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# Sculptor Says Art Is Enduring

Call

DETROIT, Mich.—Miss Augusta Savage, New York artist, was a special guest of the Booker T. Washington Trades Association here Wednesday noon, and spoke briefly as to the place and necessity of art and the artist.

Miss Savage said the work of the artist touched people and their lives at more points than the productions of any other class of people. She cited the design of a house, the painting, the tapestry, the table cloths, the shape and color of hose, table knives, forks, spoons, handkerchiefs, all types of clothes as the works of an artist.

"Everywhere we turn we touch a production of an artist. Everywhere and everytime we look, we see the work of an artist," said Miss Savage.

"The work of an artist1 is enduring," she said. "In the future archeologists will dig and find and then guage present day civilization by the productions of art to be unearthed at that time. No better measuring rod of a civilization's culture can be had then that of its productions in the artistic realm."

Miss Savage left the city this week on a long tour of the country. Her itinerary will include Chicago, Kansas City, St. Louis and other centers.

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# No Color Line in Art, Says Campbell

Afro-American

PLEASANTVILLE, N.J.—E. Simms Campbell, widely-known cartoonist of New York, told a capacity audience at Mount Pleasant Baptist Church last week that "there is no racial feeling in the field of commercial art."

In a recent survey conducted by leading white magazines to which he contributes, he said, Adolf Hitler was the only one who tabooed his features.

"Forget prejudice and be a Jesse Owens," he said. The Rev. John H. Hester is pastor of Mount Pleasant.

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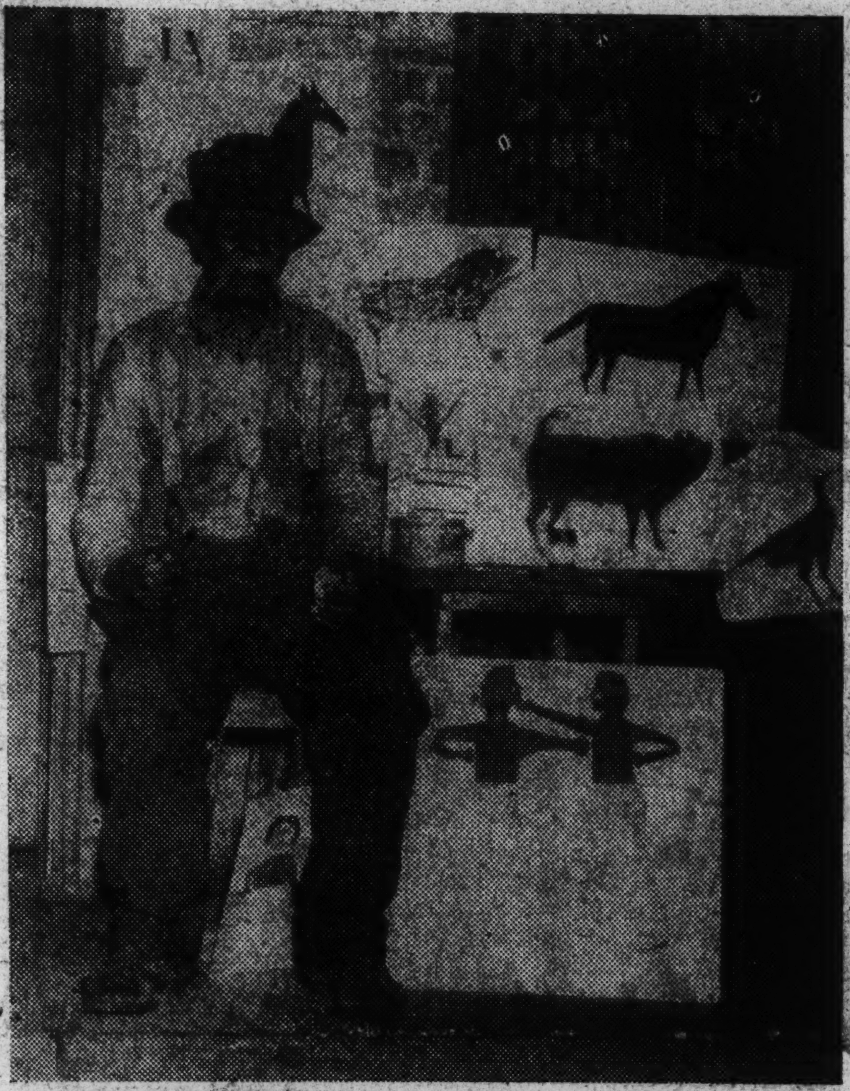
# Ex-Slave's Art Is Hailed



MONTGOMERY, Ala.—To keep from "sitting around" a pool room all day, Uncle Billy Taylor (above), 86-year-old former slave, began painting with crayons on the back of wooden boxes about six months ago. Today his odd, often grotesque pictures have been recognized by art critics as containing an element of genius, something between the cave pictures of pre-historic times and the modernist work of Picasso. The enigma of the bearded, illiterate old Negro is that spontaneously he has acquired a technique that most artists spend years of study to cultivate. Explaining that one should observe carefully regardless of what he sees, he said: "I jes' sit on de street an' don' do nuttin'. I jes' keep on lookin' at things and thinkin', "Let's see if'n I can make dat look like dat'." (Acme)

Daily World
6/30/40
Atlanta, Ga.

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# Ex-Slave, 86, Shows Genius For Painting

MONTGOMERY, Ala. — At the age of 86 years old, art and Billy Taylor merged and the results of this union, while not finished painting, is at least genius in the rough. Or else, art critics who are supposed to know what constitutes artistic genius, have overstated the case.

Billy Taylor is an ex-slave, and having tired of doing nothing some six months ago, took some crayons and began to sketch on the back of wooden boxes. And behold, with no fanfare, an artist was "discovered."

Critics say Mr. Taylor's odd and ofttimes grotesque pictures contain an element of genius, something between the cave pictures of pre-historic times and the modernistic work of Picasso. It is even added that what our Mr. Taylor seems to have an innate genius for, artists frequently study for years.

Mr. Taylor is first a careful observer. He further explains his success as follows: 'I just sit on the street and don't do anything. I just keep looking at things and thinking. Let's see if I can make that look like anything."

ART- 1940

Atlanta Ga Constitution
March 3, 1940

# Atlanta Artist Works in Studio

Constitution Staff Photo—H. J. Slayton.

Julian Harris, Atlanta sculptor, is shown at work in his studio. He is modeling a small-scale pediment study. An exhibition of original models of recent projects in sculpture by Mr. Harris will open today at the High Museum of Art, and will be on display through March 15.

# Julian Harris' Original Models To Be Shown at High Museum

### Display Will Be Composed of More Than 40 Sculptors.

Original models of projects in sculpture by Julian H. Harris, of Atlanta, will be on display today at the High Museum of Art.

The exhibition, which will remain at the museum through March 15, is composed of more than 40 models of figures which appear on various buildings throughout the south.

Harris, who is an instructor in architecture and ceramics at Georgia Tech, was graduated from Tech in architecture and studied sculpture at the Pennsylvania Academy of Fine Arts, in Philadelphia.

After traveling extensively in Europe, Harris, a native of Carrollton, Ga., returned to Atlanta seven years ago.

**Original Models.**

The exhibit will include the original models for the six figures in bronze relief which are on the front elevation of the new State Office building; the original models in plaster of the 12 signs of the zodiac which will be carved in limestone on an Atlanta office building now under construction; three models of eight-foot figure panels which were carved last year for the new Waterworks building in Augusta, Ga.; full-size models of two Indian designs which were carved in sandstone on the courthouse at Kingston, N. C.; and two plaster panels, the models for the limestone sculpture panels on the new dormitory buildings at Tech.

The portrait busts and portrait relief tablets will include the Negro head that won the sculpture prize last year at the Southern States Art League exhibit, and the Negro head that represented Georgia at the New York World Fair, 1939.

Harris' work has also been exhibited at the Museum of Modern Art, New York, in the "Exhibition of 16 Cities;" at the Pennsylvania Academy, Philadelphia, and the first and second annual exhibitions of American art, Rockefeller Center, New York.

**Moss To Lecture.**

Dr. W. L. Moss, of Athens, Ga., will lecture at 3 o'clock this afternoon at the museum on his collection of art treasures from the far east, which were placed on exhibition at the museum last Friday.

Dr. Moss has made several trips as doctor for various expeditions to the Orient in the interest of art, including the Harvard-Field Museum of Chicago Expedition and the Crane Pacific Expedition.

His collection includes batiks, figurines, and brasses from Java, Bali, and other far eastern localities. His lecture will also be illustrated by slides of the many localities in the orient where he has visited.

The weekly study class, the sixth of the series on "Present Adaptation of Georgian Style," will be held at 11 o'clock Tuesday at the home of Mrs. Albert Thornton, on West Pace's Ferry road, for a study of Georgia interiors. At 11:45 o'clock the class will visit the home of Mrs. DeSales Harrison, on Tuxedo road, for further study of the modern adaptation of Georgian interiors. This week's class will illustrate the lecture on interiors given last week.

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# Youthful Negro Wins National Fame As Designer of Papier-Mache Figures; WPA Back of His Success

INDIANAPOLIS, Ind., Jan. 4—Two months ago Harold Richie, Negro youth of Terre Haute, Ind., was employed as a worker on a WPA Recreation Project. Today he has a five-year contract with a private firm on the basis of the abilities he displayed on his WPA job.

When the young Negro was certified for a WPA job, Indiana WPA officials assigned him to the Recreation Project in Terre Haute. They were not aware of his remarkable talent when he and other workers on the project began constructing papier-mache figures and other displays for a large parade. The results of Mr. Richie's work were amazing. Aided by a brilliant imagination, the deft hands of the WPA worker created papier-mache figures that thrilled thousands of parade spectators. People along the line of march chuckled with glee when they saw the weird hobgoblins that weaved and bobbed on the parade trucks. They applauded a lifelike elephant and other realistic animals that passed before them.

Mr. Richie's talent was much in demand for other parades sponsored by the WPA Recreation Division in Terre Haute. Then one day a representative of the International Float Masters of South Boston, Virginia, happened to view one of the parades. He recognized unusual talent immediately and inquired as to the modeler responsible for the spectacular figures on the parade floats.

The result was that Harold Richie, the young Negro WPA worker, received a five-month contract with the South Boston firm.

From Terre Haute Mr. Richie went to Shamekin, Pa., where he helped to model figures for a huge Diamond Jubilee parade in that city. He built large pre-historic animals, an elephant, and a gigantic gorilla which was paraded in a cage. So successful was the Shamekin parade that the youth was sent immediately to Wilson, N. C. There he created another outstanding float which received praise from expert float makers. His creation was an animated sail fish, driven by a beautiful young woman. The giant fish fluttered huge sails and was as realistic in papier-mache waves as his ocean brothers in South Sea waters.

Recently Mr. Richie came back to Terre Haute for a short visit at the home of his mother, Mrs. Mary Richie. It was learned that his next trip will be to Springfield, R. I., then to Huntsville, Ala., where a cotton and tobacco festival will be held. Then he will journey to Bismark, N. D. and later to Tampa, Fla. On New Year's Day his creations were viewed by the thousands of visitors at the Festival of Roses in Pasadena, California.

"Home town folks" are proud of young Harold Richie, the genius in papier-mache sculpture. During his recent visit one of the Terre Haute papers commented editorially:

"Harold Richie has a natural talent which promises to carry him far, for while he is using it in building the beautiful as well as the grotesque in clay and papier-mache for parades, he has never lost sight of his desire to be a real sculptor, to reflect in clay and bronze some piece of sculpture that will make him a name. He is earning and making a success, however, in his trade and it offers him an opportunity and place to carry on his given work."

WPA officials in Indiana are proud of Mr. Richie, too. They feel that they played a part in "discovering" him.

# Dawson Urges Negro to Prepare for Field of Art

P. B. 3/31/40

Conforming to a policy of constructive Negro thought, from which new Negro leadership may be inspired, the Young People's Discussion Group brought to its forum meeting Sunday afternoon at Good Shepherd Community churrch, one of America's foremost Negro artists, Charles C. Dawson. Chicago, Ill

Mr. Dawson spoke to the young people of the Negro and his outlook to earn a living by the profession of art; what he must look for to qualify; what the public demands and at what sacrifices success. In discussing the Negro's point of view, Mr. Dawson, who is a director of the South Side Technical Center on Wabash avenue, discussed the general experiences which he has had in dealing with Negro youth.

### Negro's Influence in Art

"There is no reason for Negro youth to be discouraged as to what he can do with his art," Mr. Dawson pointed out. There is in modern art strong Negroid influences," he added. These influences he sketched from their early records as coming to Europe from the heart of Africa and pointed out the early forms of sculpture as being indicative of Negro artisans.

"The Sphinx and the stone carvings of the Nile show it clearly," he stated, in pointing out that the Negro has given a great deal of foundation to American and European art culture. With a background which supports present art tendencies, the Negro youth has a chance to make good the noted artist stated. He mentioned the works of the great American Negro, Henry O. Tanner, who spent most of his life in Paris. Mr. Tanner's works are exhibited in the Chicago Art Institute and in many private collections.

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# TO SPEAK IN CHICAGO

Bee

**MISS AUGUSTA SAVAGE**, celebrated Negro sculptress of New York, who will make her first appearance in Chicago Saturday evening, May 4th at Auditorium Recital Hall in a Lecture Exhibit. Miss Savage is shown standing by one of her more famous works entitled "After the Glory", a war memorial.

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# Harlem Artist Is Exposition Poster Winner

Daily World 5-4-40 Atlanta

CHICAGO—(SNS)—A Harlem artist now painting murals at De Witt Clinton High School in New York on a WPA project, and a Negro who is art editor and staff cartoonist of the largest daily paper in downstate Illinois, won both prizes awarded in the national contest conducted by the American Negro Exposition to obtain a poster design for use throughout the nation.

Robert S. Pious, 32, who was born in Meridian, Mississippi, and reared in St. Louis and Chicago, is winner of the $100 first award. He has lived in New York for the past nine years. Originally the contest called for only one prize, but because of the general excellence of many of the poster designs received, it was decided to give a second prize of $25. This goes to Hiram Jackson, Jr., 29, who was born in Greenville, Miss., and has made his home since 1922 in Springfield, Illinois, and is currently employed on the Illinois State Journal.

Open to colored artists throughout the country, more than 100 entries were received from all sections of the country before the closing date. April 15th. Many of these will be placed on exhibition at the Exposition in the Chicago September 2nd.

**PAINTINGS PURCHASED**

Mr. Pious, $100 winner, attended the Chicago Art Institute for two years and in 1929 exhibited with the Harmon foundation a portrait of Roland Hayes which won the Spingarn black and white prize. After going to New York, he attended the National Academy of Design on a four year scholarship, winning four mentions. Since then he has been employed on WPA as a fine art instructor at the Harlem Branch YMCA.

Two of his paintings were purchased by Dublin University in Ireland and later exhibited at the Cambridge Museum. He is interested in becoming a portrait and mural painter and has painted portraits of many noted persons. His winning poster shows a brown man and woman partly enclosed by a laurel wreath and with evidences of racial achievement around them. In the background is a massive picture of Abraham Lincoln. The whole has been executed with remarkable attention to composition and color harmony.

Mr. Jackson, after finishing Springfield high school in 1929 worked for four years in his own studio as a free lance artist while studying art at night, and later attended Illinois State Normal University before enrolling at Lincoln University, Missouri, where he was student assistant in the art department. After receiving his degree, he joined the staff of the Illinois State Journal which with 43,000 circulation is the largest paper downstate. As the art editor and staff cartoonist, his work includes all forms of layout, retouching and illustration. He is perhaps the only Negro holding such a job in the nation.

Daily World 5-4-40

A total of 43 art prizes has been won by Mr. Jackson, including the Plaque of Achievemnt of the Springfield N. A. A. C. P. branch, the Lincoln University grand art prize and first in the St. Louis Urban League art exhibition.

ART- 1940

# Disabled Vet Is Talented Painter

PHILADELPHIA. — Despite the fact that he is self-taught, the pictures exhibited in the first one-man show of Horace Pippin of West Chester, current at the Carlen Galleries, 323 S. Sixteenth Stret, disclose a rare grasp of the essentials of drawing and painting.

The disabled World War veteran was discovered by Dr. Christian Brinton and was recognized in the "Masters of Popular Painting" exhibition, held in the New York Museum of Modern Art, two years ago.

### Foremost Sepia Artist

He is considered by art critics to be the foremost colored artist, in view of the fact that his work is untouched by white philosophies of art.

To the sophisticated eyes of those trained in appreciation of the various schools of art of the past, the work of Pippin appears crude, almost like the pictures drawn by small school children. Several of his paintings on muslin are a bit "wobbly" because of the unsteadiness of that media.

Stripping his pictures of all non-essentials, the artist displays an amazing grasp of perspective and color values. His pictures, however, are almost devoid of the usual light and shadow values.

### Began 10 Years Ago

Mr. Pippin never had a brush in his hand until ten years ago and it took him three years to complete his first picture. During his life he has been a hotel porter, junk dealer, storage company employee, and iron molder.

Charles Laughton, the movie star, has purchased "Cabin in the Cotton" and "Abe Lincoln and His Father" has become the property of the Barnes Foundation. "Birmingham Meeting House" has become the property of one of the associates of Dr. Barnes at the Foundation.

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# Directors Of Fourth Annual Arts Festival At Dillard University

Dillard University, New Orleans, La. ,announced this week its plans for the fourth annual Arts Festival to be held April 14 to 21. The Festival is sponsored each year to encourage greater participation in the fine arts.

3-10-40

Reading from left to right: Randolph Edmonds, Vernon Winslow, and Frederick Hall, faculty members. who will direct the festival.

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Richmond, Va., Times-Dispatch
February 20, 1940

# Paintings by Elevator Man Are Hung in Virginia Museum

Silas Z. Harris, 35-year-old Negro with an ambition to become a painter, operates an elevator at the Medical College of Virginia during the daytime.

In the evening and at night he sketches and paints with oils, striving to perfect a technique that will win him recognition, plus something more material, as an artist.

Last week, two of Silas' paintings were taken to the Virginia Museum of Fine Arts to be hung in an exhibition of contemporary paintings which will open soon.

The two works, done in oils, are a portrait of Dr. W. T. Sanger, president of the Medical College, and a view of the Medical College's new hospital, now in process of being constructed.

### Had Knack in School

Silas recalled last week he seemed to have a knack for drawing that he noticed when he was in public school. He said he never had had any formal instruction, except what he gained in public school, and that he supposed it was "just a talent."

He has been working at art seriously for about 15 years, for seven of which he has been employed at the college. It has had to be in his spare time, a few hours at night, after his regular work day was finished. At first, he sketched and worked some with water colors. Then, some years ago, he decided to try oils.

His efforts have covered a wide variety of subjects. Most of it he "does from his mind," or memory, he said. For instance, he has drawn a scene featuring a big railroad locomotive of the Pennsylvania line. He has done several oils on the subject of soldiers fighting, some of which he traces to an inspiration in a dream. Other works are New York scenes, he said.

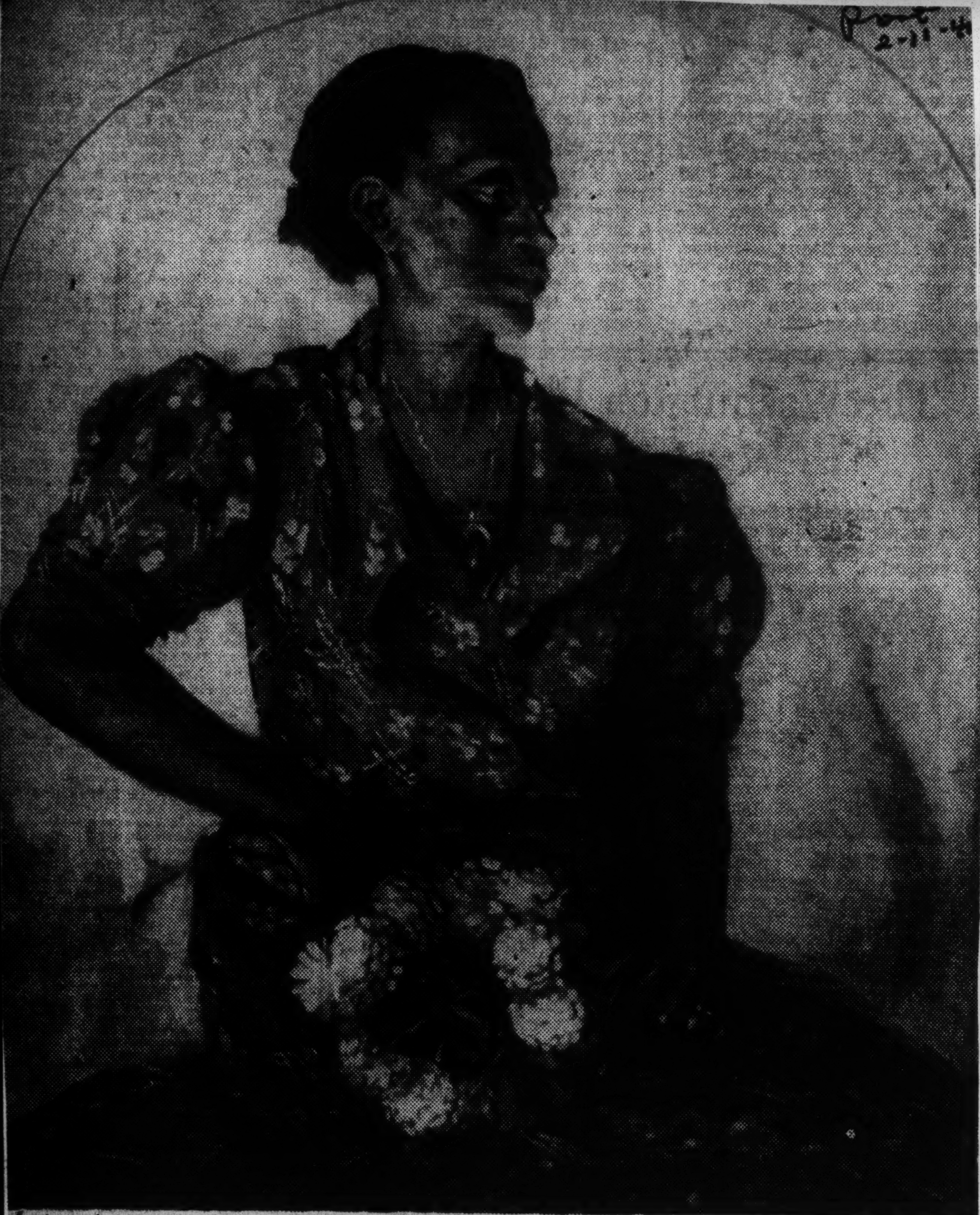
### Used Photo as Model

The portrait of Dr. Sanger was done with a photograph as model. Dr. Sanger didn't know anything about it until the work was finished, Silas said. He presented it to the college president as a surprise.

His efforts at self-instruction have been hampered by the cost of art supplies. He does most of his work at home. Sometime ago he thought about subscribing to a correspondence course in art, but he decided it was too uncertain a proposition.

He would like to go to some art school, but that seems to be an economic impossibility. Besides, he has to stick to his job to support a wife and his mother. But he said he hoped some day to be able to support himself as an artist. The few paintings he has sold were portraits of some employees of the college.

Post 2-11-4



"Informal Portrait," by Laura Wheeler Waring, one of a group of paintings by three artists of Philadelphia now on exhibition at the Howard University Gallery of Art.

# *Works by Three Philadelphia Artists Are Shown by Gallery at Howard U.*

Post
2-11-40
[illegible]

The Howard University Gallery of Art is showing a group of paintings by three colored artists of Philadelphia, Laura Wheeler Waring, Allan Freelon and Samuel Joseph Brown. The exhibition was assembled by Alonzo J. Aden and will remain on view until February 29.

Laura Wheeler Waring, a graduate of the Pennsyvania Academy, is now a teacher of art. She has been interested particularly in the field of portraiture, and shows a group of five or six portraits in the present exhibition. Though her work is uneven, a number of the paintings have good qualities which recommend them. In particular she has attained a dignity in the pose and composition of her "Informal Portrait." The figure of a woman is placed against a background with bright rose drapery. Mrs. Waring shows more force in this portrait and in the small "Frankie" than in any of the others.

Allan Freelon, also an art teacher, is another of the three exhibitors. James A. Porter, of the Howard University department of art writes in the foreword of the exhibition's catalogue that Freelon has had considerable experience as an etcher, besides his work in the medium of oil. His subjects in the present showing of his canvasses are mostly landscapes. "Hauling Traps" is perhaps the most ambitious example of his work. Here he has included several figures in his composition.

The youngest of the three Philadelphia artists is Samuel Joseph Brown. Brown, it will be remembered, worked on the Federal Art Project under the WPA. His water colors have been shown in a number of the national exhibits of WPA work and have attracted considerable notice. Work by this artist has also been shown in Paris in 1938 at the exhibition of American art sponsored by the Museum of Modern Art. Brown employs very large papers and uses his washes freely. He has often made sketches and studies of colored children which have been particularly successful. He has simplicity of style and naturalness in his work. Brown seems to paint easily, and though he is limited in the content of his water colors he expresses a definite personality.

A number of the papers by Brown in the present group have been lent by the Federal Art Project in Pennsylvania. Among these are his "Prudence No. 4" and "Fortitude No. 5," both water colors which show considerably more sophistication than in most of his work.

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# Ex-Slave's Art Put On Display By New South

## Bill Traylor, 85, Draws Things As He Sees Them

Advertiser
2-5-40
Montgomery
Ala.

The drawings of a former slave, some of them made while he sat on a soapbox in an unused doorway on North Lawrence Street, will be exhibited this week, for the first time, at New South, 24 1-2 Commerce Street.

The artist, Bill Traylor, born a slave 85 years ago on the George Traylor plantation near Benton, Ala., did farm work there all his life until a few years ago when, his wife and "his white folks" dead and his children scattered, he determined to move to Montgomery.

He worked in a shoe repairing plant for a short time and then, partly disabled by rheumatism and old age took quarters in a back room of the Ross-Clayton Funeral Home.

The aging negro disliked being idle so, as he sat upon his box and watched and talked, he began sketching what he saw upon the backs of cardboard boxes. He set the drawings up against the building, or tacked them to a wall.

Passers-by stopped to chat with him about his work and scores commended him for his artistry.

The exhibit committee of the New South said yesterday of Traylor and his work:

"His works are completely uninfluenced by our Western culture. Strictly in the folk idiom, they are as unselfconscious and spontaneous as negro spirtiuals. He has recorded the life he has known with boundless imagination steeped in a real joy of living. His works range from the simplest forms, just shapes and colors he likes, cups and jugs, to the most fantastic abstractions and story-telling compositions. His very alive people respond to each other in an organized way often suggesting ballet."

"Because his roots lie deeply within the great African tradition, and not within the white man's, and because beautiful and living works have resulted, we believe Traylor is, perhaps, one of the most significant graphic artists the negro race has produced in this country."

ART- 1940

# TWO MONTHS AGO HE WAS A WPA WORKER; NOW HE'S WINNING FAME AS A PAPIER-MACHE FIGURE DESIGNER

Age

1-6-40

New York

INDIANAPOLIS, Ind. — Two months ago Harold Richie, Negro youth of Terre Haute, was employed as a worker on a WPA Recreation Project. Today he has a five-year contract with a private firm on the basis of the abilities he displayed on his WPA job.

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### Home Town Folks Proud

Home town folks are proud of young Harold Richie, the genius in papier-mache sculpture. During his recent visit one of the Terre Haute papers commented editorially:

"Harold Richie has a natural talent which promises to carry him far, for while he is using it in building the beautiful as well as the grotesque in clay and papier-mache for parades, he has never lost sight of his desire to be a real sculpture, to reflect in clay and bronze some piece of sculpture that will make him a name. He is earning and making a success, however, in this trade and it offers him an opportunity and place to carry on his given work."

WPA officials in Indiana are proud of Mr. Richie, too. They feel that they play a part in "discovering" him.

# ARTIST ACCLAIMED

**Four years ago Edward Leroy Loper, young Wilmington Delaware artist was totally unknown. Today his talents are pushing him toward national fame. The Federal Art Project of the Work Projects Administration is responsible for this success. Mr. Loper is pictured here with his prize painting "Taking Down Clothers."**

# African Art Of Bill Traylor Now On Walls Of New South

Beginning this week New South will have on the walls of its gallery at 24 1-2 Commerce Street, an exhibit of the work of Bill Traylor. Using waste cardboard for his panels, and done in pencil, crayon, and show-card color, Bill Traylor's work is remarkably similar to the renowned rock paintings and cave drawings of Africa. His work is completely free from the influence of any formal training in art. All of his work, from simple shapes and forms to the most fantastic abstractions are beautifully designed.

Charles Shannon, Montgomery artist now holding a renewed fellowship in art from the Rosenwald Foundation appraised Traylor's work in these words, after a preview of the exhibit: "Because his roots lie within the great African Tradition, and not within that of the white man; and because beautiful and living works have resulted—Bill Traylor is perhaps one of the most significant graphic artists the negro race has yet produced in this country."

Bill Traylor is well known to many Montgomerians who have occasion to pass Monroe and Lawrence Streets where he has been sitting and drawing for the last two years. Born in slavery and now 85 years old, he had until then never taken a brush or crayon in hand. His work is done in many mediums and he has developed several techniques, all as refreshingly spontaneous as the negro spirituals.

The exhibit committee has prepared for the exhibit a program pamphlet with some reproductions of Traylor's work. The program is done in keeping with Traylor's style, and the reproductions are of typical pieces, a fine souvenir of the exhibit. These will be given free to all who attend.

New South, which is open from 5 to 9 weekdays and from 2 to 9 Saturday and Sunday, is a non-profit organization of those who are interested in developing and stimulating Southern arts and Southern culture. Members of New South are called to a general membership meeting today at 4 p.m., at their quarters, 24 1-2 Commerce Street.

At the Writers Group, Monday night, the new series of study of writing forms will begin with examination of the essay. Anyone interested in writing is invited to attend these meetings, whether members or not.

Thursday the discussion group will hold its usual open forum, this time on the penal system. People who wish to get or give information and views on this subject, are urged to attend the session, beginning at 8 p.m., at New South.

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# Ex-Slave Becomes Artist At 85 "Greatest Of His Race." Avered

## Work on Display in Montgomery Attracting Wide Attention—"Most Significant Graphic Artist the Negro Race Has Produced in this Country," Critics Say.

MONTGOMERY, Ala., Feb. 15. (ANP)—Striking confirmation this week was given the old adage, "It's never too late to learn," with the disclosure that an 85-year-old former slave—Bill Traylor—has developed his talent for drawing to the point that today he is recognized as one of the greatest artists of his race.

Octogenarian Traylor, born on the George Traylor plantation near Benton, Ala., worked on the farm there all his life until a few years ago, when with his wife dead and the children living elsewhere, he moved to Montgomery.

Taking quarters in the back room of the Ross-Clayton Funeral home, he began whiling away the hours by drawing familiar subjects on cardboard boxes, and in time became so adept that he attracted city-wide attention.

Last week, deserved success and recognition crowned his efforts, when for the first time his canvasses and drawings were exhibited in the New South Galleries on Commerce street. Commenting on Artist Traylor's work, the exhibit committee of the New South declared:

"His works are completely uninfluenced by our Western culture. Strictly in the fold idiom, they are as unselfconscious and spontaneous as Negro spirituals. He has recorded the life he has known with boundless imagination steeped in a real joy of living. His works rank from the simplest forms, just shapes and colors he likes, cups and jugs, to the most fantastic abstractions and story-telling compositions. His very alive people respond to each other in an organized way often suggesting ballet.

"Because his roots lie deeply within the great African tradition and not within the white man's, and because beautiful and living works have resulted, we believe Traylor is, perhaps, one of the most significant graphic artists the Negro race has produced in this country."

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Richmond Va., Times-Dispatch
February 26, 1940

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# Governor Price Praises Work Of Negro Art Center Here

With a talk by Governor Price and the presense of about 200 persons of both races interested in Negro welfare, a membership campaign designed to perpetuate Craig House Art Center, established two years ago at 1812 East Grace Street, was launched yesterday afternoon.

Craig House Art Center was created to foster interest and participation in art studies among Richmond's Negroes. The building was constructed about 177[illegible] and is among the oldest dwellings in the city. The William Byrd branch of the Association for Preservation of Virginia Antiquities donated it for use as a Negro art center where young men and women of the race may have a place to study arts and crafts.

Preceding the Governor's visit the house was open for an exhibit of the drawings and paintings executed by pupils of the Negro schools. The display was augmented by specimens of the work of several local artists. Mrs. Helen M. Payne was in charge of the exhibit.

### $2,000 Is Needed

The campaign is to raise $2,000 needed to meet this year's budget and the estimated annual expenditure.

Governor Price, presented to his audience by C. Braxton Valentine, president of the Craig House Art Club, commended the project.

"It is most gratifying to see the colored people taking so much interest in the finer things of life," he said. "The work here being carried on has splendid cultural and spiritual values.

"I congratulate you on your success in enlisting the sympathetic support of so many prominent citizens of Richmond and you may be assured of my cooperation in any reasonable and practicable way."

Subscription solicitors were appointed to canvass every section of the city, inviting contributions in various classes of membership, business concerns being asked to donate $25, patrons $5, lay members $1 and students 50 cents.

The art center has the following staff of instructors: Professor J. C. Wright of William and Mary College, drawing and painting, scenery and costume designing; Professor Sylvius Moore of Maggie Walker School, ballroom, tap and creative dancing; Professor J. M. Moore of Union University, dramatics; Hilton Rufty, music, and Mrs. French Harvie, clay modeling.

Principal officers of Craig House Art Center are Mr. Valentine, president; Mrs. Emily S Thomasson, vice-president; Mrs Helena M. Payne, acting director, and Dr. J. M. Ellison, secretary.

# Master Sculptor Is Found on WPA Job

INDIANAPOLIS, Ind. — Two months ago, Harold Richie, Terre Haute youth, was employed as a worker on a WPA recreation project, but today he has a five-month contract with a private firm on the basis of the abilities he displayed on this WPA job.

Mr. Richie's talent was much in demand for parades sponsored by the WPA recreation division in Terre Haute. Then, one day, a representative of the International Float Masters of South Boston, Va., happened to view one of the parades.

### Gets 5-Month Contract

He recognized unusual talent immediately and inquired as to the modeler responsible for the spectacular figures on the parade floats. The result was that Harold Richie, the young colored WPA worker, received a five-month contract with the South Boston firm.

From Terre Haute Mr. Richie went to Shamokin, Pa., where he helped to model figures for a huge Diamond Jubilee parade in that city. He built large prehistoric animals, an elephant, and a gigantic gorilla which was paraded in a cage. So successful was the Shamokin parade that the youth was sent immediately to Wilson, N.C.

There he created another outstanding float which received praise from expert float makers. His creation was an animated sail fish, driven by a beautiful woman. The giant fish fluttered his huge sails and was as realistic in papier-mache waves as his ocean brothers in South Sea waters.

Recently, Mr. Richie came back to Terre Haute for a short visit at the home of his mother, Mrs. Mary Richie. It was learned that the next few months he will fill assignments extending from Cleveland to Florida and the West.

On New Year's Day his creations will be viewed by the thousands of visitors at the Festival of Roses in Pasadena, Calif.

Home-town folks are proud of young Harold Richie, the genius in papier-mache sculpture. During his recent visit one of the Terre Haute papers commented editorially:

"Harold Richie has a natural talent which promises to carry him far, for while he is using it in building the beautiful as well as the grotesque in clay and papier-mache for parades, he has never lost sight of his desire to be a real sculptor, to reflect in clay and bronze some piece of sculpture that will make him a name. He is earning and making a success."

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# Augusta Savage to Make Trophy as Film Award

Afro American 1-6-40

Baltimore, Md.

NEW YORK — Miss Augusta Savage, world renowned sculptress, was commissioned, last week, by the Council for Better Negro Motion Pictures to make a trophy that will stand as a symbol of the colored race.

The council will award the trophy yearly for meritorious work done by any bona fide colored producing company, group, or individual actor.

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# Lincoln U. Graduate's Work On Illinois Daily Praised

Call 1-20

Kansas City

JEFFERSON CITY, Mo. — Hiram Jackson, who received his bachelors degree from Lincoln university, in February, 1939, and now serves as staff artist for the Illinois State Journal, Springfield, received uncommon praise recently for his special front page Christmas design in the Springfield daily.

Encomiums from many readers brought forth an editorial of acknowledgement setting forth a brief sketch of the artist responsible for the full page drawing and predicting rich rewards for the Negro youngster with noticeably worthy talents.

While at Lincoln, Jackson was staff artist for both the *Lincoln Clarion*, student semi-monthly paper, and the yearbook. He was student assistant in the art department, under J. D. Parks, his instructor. The complete editorial is as follows:

### CHRISTMAS EDITION

The State Journal finds pleasure in acknowledging the many words of commendation with which readers received the Christmas Day edition of the paper. It thanks them for their generous expressions of appreciation and admiration, both on behalf of the institution and on behalf of the individuals whose work contributed to the attractiveness of the paper.

Hiram Jackson, staff artist, who executed the striking and novel cover design, achieved a notable triumph. Undertaking to work into the background of the beautiful drawing a distinguishable spirit figure of Christ was an adventure fraught with hazard. That it succeeded is evidenced by the praise bestowed upon the design.

Mr. Jackson is a Springfield artist, reared and educated here. He attended the local grade schools and high school. He came to the State Journal as successor to Carl Somdal, who went to the staff of the Chicago Tribune. He is a young man, and his early work fortells for him a bright future. He is endowed with vision, with skill and with energy. This city will have occasion to be proud of him.

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# Ex-Slave's Art Put On Display By New South

Advertiser

## Bill Traylor, 85, Draws Things As He Sees Them

2-4-40

The drawings of a former slave, some of them made while he sat on a soapbox in an unused doorway on North Lawrence Street, will be exhibited this week, for the first time, at New South, ~~24 1-2~~ Commerce Street.

Montgomery

Ala.

The artist, Bill Traylor, born a slave 85 years ago on the George Traylor plantation near Benton, Ala., did farm work there all his life until a few years ago when, his wife and "his white folks" dead and his children scattered, he determined to move to Montgomery.

He worked in a shoe repairing plant for a short time and then, partly disabled by rheumatism and old age took quarters in a back room of the Ross-Clayton Funeral Home.

The aging negro disliked being idle so, as he sat upon his box and watched and talked, he began sketching what he saw upon the backs of cardboard boxes. He set the drawings up against the building, or tacked them to a wall.

Passers-by stopped to chat with him about his work and scores commended him for his artistry.

The exhibit committee of the New South said yesterday of Traylor and his work:

"His works are completely uninfluenced by our Western culture. Strictly in the folk idiom, they are as unselfconscious and spontaneous as negro spirtiuals. He has recorded the life he has known with boundless imagination steeped in a real joy of living. His works range from the simplest forms, just shapes and colors he likes, cups and jugs, to the most fantastic abstractions and story-telling compositions. His very alive people respond to each other in an organized way often suggesting ballet."

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# Paintings by Artist Hung in Virginia Museum

RICHMOND, Va., Feb. 29 — (ANP)—Fifteen years' hard work developing his talent as an artist, brought reward this week to Silas Z. Harris, 35-year-old elevator operator at the Medical College of Virginia, when two of his paintings were given to the Virginia Museum of Fine Arts to be hung in an exhibition of contemporary art.

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Jacksonville, Fla., Times-Union
March 2, 1940

# Works to Be Shown Of Negro Sculptress

White patrons are invited to attend an exhibition of sculpture by Augusta Savage, negro sculptress which will open today at the Y. W. C. A. on Lee Street. The exhibition will close Sunday.

The sculptress was born at Green Cove Springs, and has attained international fame. She won scholarships both in Paris and Rome.

A miniature harp will be among the exhibits.

Atlanta, Ga Constitution
January 16, 1940

# New Talent Uncovered and Prize Winners Selected At Tri-County Art Exhibit on Display in High Museum

### *Mrs. Bush-Brown's 'Negro Study' Awarded First in Oil Paintings.*

New talent was unearthed and the interest of local artists was quickened yesterday with the announcement of prizes awarded at the Tri-County Art Exhibit held at High Museum of Art for artists of Fulton, DeKalb and Cobb counties. The exhibit was sponsored by the Studio Club of Atlanta and the Artists' Guild of Atlanta.

Prize-winning oil paintings, water colors, graphics, which include all works done in dry mediums such as lead pencil, pastel, charcoal and chalk, and sculpturing were selected and given recognition last night.

Marjorie Conant Bush-Brown's "Negro Study" was awarded first prize for oil paintings. The picture is the bust of a negro woman.

**Studied in Europe.**

Mrs. Bush-Brown is the wife of Harold Bush-Brown, of Georgia Tech. Although a native of Massachusetts, she has made her home in Atlanta for 15 years. She has studied extensively in Europe and America, and has produced many works in oil.

"Georgia Landscape," by Robert Neal, native Atlanta negro, won second prize for oils. It colorfully depicts a broken-down negro shack and outhouse. Neal, according to Director Louis Skidmore, has shown in his painting an expression of the unique quality of native landscape, and although his work is comparatively new to Atlanta artists, his "Georgia Landscape" has drawn wide praise from local critics, Mr. Skidmore said.

The third prize for oil paintings was awarded to Benjamin E Shute, whose portrait was of his nine-year-old stepdaughter Betty.

Mr. Shute is instructor in painting in the High Museum School of Art. He studied in the School of the Chicago Art Institute.

The first prize in water colors was won by Hale Woodruff, an internationally known southern negro painter who is in charge of the art work at Morehouse College and Atlanta University. He is also affiliated with Spelman College. His subject is "Rain and Fog in the Rockies."

"Fulton Bag and Cotton Mills," by LeRoy Jackson, was awarded the second prize for water colors. Jackson is art supervisor at William A. Bass Junior High school

"Moscow," by Paul M. Hefferman, done in lead pencil, won first prize for graphics. Mr. Hefferman is an associate professor of architecture at Georgia Teach.

**Portrait Praised.**

Mrs. K. Balfour Breen won honorable mention in the graphic class with her "Portrait" which was done in colored crayons. Mrs Breen is a student in the High Museum School of Art's painting class.

The sculpture prize was awarded to Julian H. Harris' "Writter Education." Mr. Harris, graduate of Georgia Tech, studied sculpturing in Philadelphia. His "Writter Education" is a plaster, depicting a gold male figure holding a large volume and is shown against a black background. The figure will be done in cut stone and placed in a panel on the front of the new state office building on Mitchell street.

The jury who chose the prize-winning works was composed of Jean Flanigen, painter, of Athens; Lamar Dodd, head of the fine arts department of the University of Georgia; and Edward S. Shorter, Columbus, vice president of the Southern States Art League.

The three-county art exhibit will continue through January 31, and is open to the public without charge.

Constitution Staff Photo—Pete Rotor

Prize-winning painting in oils in the three-county art exhibit, now on display at the High Museum of Art, is Marjorie Conant Bush-Brown's "Negro Study," who is shown with the portrait which won first prize last night for oil paintings. Her work was praised for its transparent quality. Mrs. Bush-Brown has been widely acclaimed for her notable works in oil.

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# Negro Art to Feature Youth Conference

Daily Worker

## Exhibit at Southern Parley to Promote Art Festival

3-17-40

(Special to the Sunday Worker)

NEW ORLEANS, La., March 16.—An exhibtion of painting and sculpture by young Negro artists in the Southern states will be a feature of the Fourth All-Southern Negro Youth Conference when it meets in New Orleans, Louisiana, from April 18 to 21. The exhibition, under the supervision of Prof. S. Randolph Edmonds of Dillard University, will be the second such collection of works of art to be shown in the South recently.

The exhibit is planned especially with an eye to those artists who have as yet received little, if any public recognition, and who in the South have only rare opportunities to present their work to the public. Most Southern cities and schools can show at least one artist of some merit who is struggling for recognition and encouragement from the public.

It is believed that the annual art exhibit in connection with the Youth Congress program will lend encouragement to the various communities to establish permanent cultural projects for their young artists, somewhat similar to the Community Theatre which are helping many young people interested in the theatre to attain professional standing.

**PLAN ART FESTIVAL**

Plans for the annual art exhibit represent part of a much larger undertaking scheduled for the South in the form of a festival of Negro art—which will include music, literature, the dance, drama, painting and sculpture—to take place durnig 1942. Prof. Edmonds, who has made extensive studies of folk festivals in the European countries, is one of the leading members of the committee involved in feeling out the possiblities of holding the festival. The report of the festival committee will be one of the main items of business during the Fourth All-Southern Negro Youth Conference.

Entrance in the exhibit is open to any artist who either lives in the South or who makes use of Southern themes. Young artists in school art departments are invited to contribute as well as those who work independently, Prof. Randolph Edmonds at Dillard University, New Orleans, Louisiana, will receive all communications from those artists who wish to participate.

One thousand young people are expected to participate in the Fourth All-Southern Negro Youth Conference. Large delegations are being organized in Birmingham, Alabama; Vicksburg, Miss.; Chattanooga, Tenn., and in many rural communities. General preparations for the confeernce in New Orleans are under the leadership of Mr. Raymond R. Tillman, vice-chairman of the Southern Negro Youth Congress.